

AMIR KHUSRAU'S SUFI SPIRITUALISM LED TO HIS CULTURAL EVOLUTION

*(An indepth study of his Hindawi Works
and evolution of Hindustani Music)*

A THESIS



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CONTENTS

Chapters	P
1. Social, cultural and spiritual background of Amir Khasrau	1
2. Political, Social and Economic conditions of 13 th century-India	42
3. Amir Khursrau's contribution in the development of Hindawi Language Masanavis and verses.	71
4. Amir Khusrau's contribution towards Hindustani music- intermingling of Persian and Hindustani classical raags (melodies) and instruments.	96
5. Amir Khusrau's observation of India as a leader in the areas of science and literature.	131
6. Amir Khusrau's relevance in 21 st century.	157
7. Conclusions.	186
Glossary	213
Bibliography	215

A few words—At the beginning of the study

The Historical significance of the 13/14th century legend of Indian history, Amir Khusrau is his continuous appeal in subsequent centuries, even now. His multidimensional contribution to the development of Indian culture is phenomenal.

A courtier by profession, he was a literary laureate and music maestro whose perception and attitudes were covered and shaped by his spiritual Guru, an eminent Sufi Saint of Chistia order, Sheikh Nizamuddin Auliya.

It would be interesting to identify the reasons of his outstanding creative skills in different fields. However, the only plausible answer seems to be the spiritual strength imparted by his Guru to a born noble soul of noble parents. He drew his strength from his own strong faith also, which emanated out of his dedication of his own life to his Guru.

However, it is also interesting to note that while he was a totally open and liberal person, but he never tempered rules and laws. In politics, he always worked within the directives and laws of the Sultanat. In music he remixed and mingled various tunes of Persian and Indian music, but while recreating, a new tune or melody he kept it within the rule book (Bandish). As a Sufi he was liberal to the highest level but his conduct, as suggested by Dr. Yusuf Hussain was within the parameter of Islam.

As a Hindu I have strong faith in destiny owing to the past Karmas. So an individual's birth is not in ones hands. However, the providence has fixed the destiny of the Icon of the 13th century that is Khusrau. I always wanted to learn from close range, the creation of the Legend in later 13th and early 14th century, whose historical impact is felt even today.

Behind every creative work there stands the invaluable efforts, co-operation and inspiration of many people. This work also, is the result of the helping hand of many.

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A handwritten signature in blue ink, appearing to read 'A.N. Sharma', with a horizontal line underneath.

Chapter-I

Social, Cultural and Spiritual Background of Amir Khusrau

A prominent representative of Indo Muslim Culture¹, great poet, literary lauret, mystic and administrator of all times Amir Khusrau (1253-1325) combined various arts and tastes. Earlier name of Khusrau was Abul Hasan Yameenudeen². His caliber and impact on contemporary society earned for him titles like Tota-i-Hind³, Malikushoara⁴, Amir⁵, Turkallah⁶, Naik.⁷

He belonged to an aristocratic family of Turkish immigrants who had settled in the Etah district of Modern Uttar Pradesh⁸. His family was the resident of Balkh⁹ area of Turkey before migrating to India. Inhumanity of Changez Khan forced his father to leave that place. During the reign of Shamsuddin Iltutmish¹⁰ his father came to India.

1 Yusuf Hussain, Glimpsis of Medieval Indian Culture, p- 121.

2 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva), 2001, Hind Book Centre, p- 3.

3 Ibid, p-3.

4 K.A. Nizami, Collected works of Mohammed Habib, p- 302.

5 Yusuf Hussain, Glimpsis of Medieval Indian Culture, p- 121.

6 K.A. Nizami, Collected works of Mohammed Habib, p- 293.

7 Yusuf Hussain, Glimpses of Medieval Indian Culture, p- 121.

8 ibid, p- 121.

9 Great Men and women of India, Publication Division, Ministry of Informations and Broadcasting, Government of India, New Delhi, p- 49.

10 Dr. Wahid Mirza, Life and works of Amir Khusrau in National Committee for 700th Anniversary of Amir Khusrau.

Shaiffuddin his father, was a Lachin Turk settled at Patiali Village, albeit his mother was an Indian Muslim (earlier Hindu). She was the daughter of Raved Imad-ul-Mulk, the Mir Bakshi (Paymaster General¹) of Balban or Balban's minister of war, Arz-i-Mumalik.²

Khusrau just after his birth was taken to a neighbourhood mystic "Amir Lachien". Looking at the new born, mystic exclaimed, "You have brought to me the one who will go two steps beyond khaqani".³ Khusrau were three brothers⁴ but only he was the most popular among them. Izzuddin Ali Shah was the eldest and as in his compositions Khusrau speaks of him with a certain amount of respect and veneration.⁵ Husamuddin Qutlugh was the youngest as Khusrau speaks of his in a tender and loving strain.⁶

Khusrau was not an ordinary child but was bestowed with the God-gifted quality of composing verses. He showed very early signs of a literary bent of mind and even his father's ambition⁷ was focussed on one thing, that the son should achieve literary proficiency. In the Preface

1 J.L. Mehta, History of Medieval Indian Culture, 1990, Sterling Publishers, New Delhi p- 166.

2 K.A. Nizami, Collected works of Prof. Mohammed Habib, vol I, People's Publishing House 1974, p- 293.

3 *ibid*, p- 294, Siyarul Auliya (The incident is related by Amir Khusrau on the authority of his father).

4 Dr. Wahid Mirza, Life and works of Amir Khusrau, 1974, Delhi, p- 17.

5 *ibid*, p- 17.

6 *ibid*, p- 17.

7 Dr. Wahid Mirza, Life and works of Amir Khusrau, 1974, Delhi, p- 18.

of Tohsafur he himself states. “My fahter used to send me to the maktab/madarsa. for study but I was fond of 'Radeef' and 'Kafiya' (poetic styles), I composed verses about the silken down on fair faces”.²

At that tender age of 7 or 8 yrs he learned to compose verses and gahzals³, this earned admiration for him. His teacher Khwaja ‘Izzuddin once tried to test his brilliance in composing verses and asked him to compose the four different words into a verse—hair, egg, arrow and melon.⁴ Khusrau responded as, “Every 'hair' in the tresses of that beauty has attached to it a thousand 'eggs' (i.e. grains) of amber. But do not consider her nature to be as straight as an arrow, for like the melon the teeth (i.e. the seeds) are concealed within.”⁵

With the platform and scope Khusrau always valued the importance of learning, which his father taught to him. He expressed his thought as, “In my clay is the seed planted by him (father) and it is now blooming forth”.⁶ His father passed away at his young age of 8 yrs. He lamented in the following words. “Saif passed away from me, leaving

1 Dr. Sohanpal Sumanakshar, Pulishing Department, Govt. of Patiala, Government of India, Patiala House, New Delhi, 1990, p- 2.

2 Dr. Wahid Mirza, Life and works of Amir Khusrau, p- 18.

3 Wahid Mirza, Life and works of Amir Khusrau, p- 20.

4 ibid, p- 21.

5 ibid, P- 21.

6 Wahid Mirza, Life and works of Amir Kusrau, p- 23.

my heart cleft in two. The tears roll down like a flood from my eyes and I remain like a solitary pearl".¹

After his father, the house of his maternal grandfather became his residence. He with his mother stayed in Delhi with Imadul Mulk² (grand father). In this city of sunshine and shadow Amir Khusrau's genius found a natural home.³ Khusrau's Grandfather Imad-ul-mulk was among the followers of prominent Sufi Shaikh Nizamuddin Auliya⁴ of the times. It could be said that due to the circumstances, or to become a part of history, 8yrs old, Khusrau was taken to the Auliya⁵ as a student.

A curiosity of child psychology is observed when Khusrau questioned Shaikh in the following manner, "Tu aan shahe ki barewane kasrat, Kabutar maar nashinad baaz gardad. Guribe mustmande bar dar aamad, Bayayad andarun yaa baaz gardad". (Auliya is a king on whose palace if a pigeon sits he becomes eagle, one who us nothing standing at his door should he (Khusrau) come inside or not?). The suspicion or curiosity of Khusrau was responded by Auliya in the following manner, "Bayayad andarun marde hakeekat, Ki baama yaknus hamraz gardad. Agar ab leh buad aan marde naadan, Azan raahe ki aamad baaz gardad".

1 Wahid Mirza, Life and works of Amir Khusrau, p- 22.

2 Dr. Sohanpal sumanakshar, Amir Khusrau, p- 3.

3 Mohd. Habib, Life of Amir Khusrau, Edited by K.A. Nizami, p- 295.

4 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 3.

5 Mohd. Habib, Life of Amir Khusrau, Edited by K.A. Nizami, p- 312.

(You are the one in search of truth, if you want to know it come inside, and if you are not searching for it, then move back to your path.¹

After this episode Khusrau became disciple of Auliya and the Shaikh is said to have encouraged him in his early devotion to poetry. The characters of the two personalities differed widely yet the mosques of the two at the same place in Delhi today is symbolic of the strong bond of sympathy between them.²

Shaikh Nizamuddin Auliya had a great impact on the spiritual bent of Khusrau. He was a Sufi of much determination who saw the reign of 7 sultans³ of Delhi, from Muhammad Khan the eldest son of Balban to the Ghiyasuddin Tughluq till he died in 1325⁴, but never visited the Darbar of any of them as it was considered beneath the dignity of a Sufi.⁵

The liberal outlook of Auliya (his delight in music)⁶ influenced Khusrau to adopt liberalism in all the dimensions of his life. His adoption of 'Love of God' and detachment to worldly affairs⁷ make him reach to

1 Sudarshan Chopra, *Hindi Ke Lokpriya Sant Kavi Amir Khusrau*, New Delhi, 1988, p- 12.

2 Mohd. Habib, *Life of Amir Khusrau* p- 312.

3 Yusuf Hussain, *Medieval Indian Culture* p- 40.

4 Dr. Parmanand Panchal, *Amir Khusrau (Vyaktitva and Krativta)*, Hind Book Centre, Delhi 2001, p- 10.

5 B.N. Luniya, *Evolution of Indian Culture*, p- 40.

6 Yusuf Hussain, *Medieval Indian Culture*, p- 42.

7 *ibid*, p- 42.

a higher stage of spiritual developement.¹ Spiritualism make him to emerge as a man of religion with a sense of dignity, responsibility and tolerance.

He was an eye witness of the multitudes of happenings of a varied character and had become fully acquainted with manners and morals of the men whom he came in contact with in different parts of the land, during a fairly long period covered by the reigns of Sultan from Balban to Ghiyassuddin Tughluq.²

Contrary to the majority of contemporaries he admired the devotion and enthusiasm of the Hindus for their religion and traditions. Dr. Yusuf Hussain states that, Khusrau was impressed when he saw the Hindus dying out of devotion. A woman dying willingly for her husband (Sati) and a man for an idol. He considered it to be against the tenets of Islam, but then he observed, "see, how noble it is"! (Nuh Sipahr).³

His pen was bestowed with the special blessings, which imparted his compositions with juxtaposition, or comparison by contrast, of men and things placing them one against the other. Various social classes, Muslims and Hindus, Turks, Mangols, Afghans, Sayyads, Mashaikh or Sufi mystics, Ulamas or theologians, Jurists, nobles, officials, peasants,

1 Yusuf Hussain, Medieval Indian Culture, p- 42.

2 Prof. S.H. Askari, Amir Khusrau as a Historian, Vol.2, Khuda Baksh Oriental Library, Patna, p- 5 and 65.

3 Yusuf Hussain, Glimpses of Medieval Indian Culture.

artisans, craftsmen and slaves have all come within the colourful picture of the literary artist.¹

It is rightly evaluated “As a high brow artist or chronicler, Khusrau could have confined himself to courtly environment and association with of few cultured men of letters. Even as a social historian he could have written with the detachment of an academician like Abul Fazl. But Khusrau came from the people and feels at his best only when he moves among the crowd. When he having as a courtier or as a man of letters he is conscious of playing a part: his ascetic and puritan moods are decidedly morbid and only temporary, and he avails himself of the first opportunity to throw away these masks and morbid gloom and to start laughing and pleasing himself like other people. Nay, to assure the crowd that no amount of intellectual attainments and secular elevation can stop him from being congenial to them, he even borrows sometimes the vulgarity of the undeveloped mind, and the unrifined taste of the illiterate. When he remains among common people, he gives an honest and frank opinion about men and things, not excluding himself.”²

Khusrau grew up amidst luxury and ease and passed his youthful days in the society of great men. It was fortunate for the poet that his

1 Prof. S.H. Askari, *Amir Khusrau as a Historian*, Vol-2, Khuda Baksh Oriental Library, Patna, p- 71.

2 K.M. Ashraf, *Life and conditions of the people of Hindustan*; Munshiram Manoharlal, New Delhi, 1970, p- 15.

grandfather a renowned personality of his times was his caretaker, he says himself in *Ghuratul Kamal*, "My fortune favoured me for my grandfather was alive. He was not a mere grandfather but a great fortune. When the cloud whose drop I am passed away from my head, I was left an orphan, my grandfather picked me up and strung me in the pearl rope of his service."¹ After the passing of Imad-ul-Mulk, Khusrau was left alone to find for himself, for his livelihood as well as for nurturing his literary caliber.

In the beginning of his career Khusrau cited verses in praise of Balban the contemporary Sultan² but not being a person of literary taste Balban rather paid any attention to him.³ He officially attached himself to, nephew of Balban Alauddin 'Ali Barberk' popularly known as Kishli Khan or Malik Chhajju who was extremely kind to him and with him Khusrau remained for two years.⁴ Having a great impact of Malik's generosity, Khusrau composed many verses in his praise as, "The radiant glow of amber-coloured dawn, had just dispelled the darkness of the night; The yellow crescent with its curving horns, and jaundiced looks was sinking out of sight. I asked the morn : "Where is thy

1 Wahid Mirza, *Life and works of Amir Khusrau*, 1974, New Delhi, p- 31.

2 Dr. Sohanpal Sumanakshar, *Amir Khusrau*, p- 4.

3 *ibid* , p- 3.

4 Wahid Mirza, Chapter 1, *Amir Khusrau: Critical studies*, National Committee for 700th Anniversary of Amir Khusrau 1975, p- 2.

promised sun?" And Chajju's face shone with its rising light. I turned next to the starry heaven and asked, "Say what supports thy planets in their flight?" It smiled at my vain question and displayed the Malik's arms that held them all upright.¹

Everything was going right but then Chajju was annoyed when Khusrau compiled some lines for Balban's second son Nasiruddin Bughra Khan in a party and accepted a basin of silver coins from him as present.² Khusrau tried his best to win his patron's favour back but didn't succeed. Finally the relations started in 1277³ ended after 2 yrs. Khusrau, then left with no choice other than to join Bughra Khan the Governor of Samana, who made him his Nadeem Khas (Chief Companion).⁴

The destination of Khusrau was not residing at Samana, within a short period of his stay there, a revolt broke out in Bengal led by a political adventurer Tughril⁵ the governor of Lakhnauti. Balban then sent his two fruitless expeditions⁶ to crush the revolt and then finally

1 Mohd. Habib, Politics and Society During Early Medieval Period Vol-I, Edited by K.A. Nizami, p- 297.

2 Mohd. Habib, Politics and Society During Early Medieval Period Vol-I, Edited by K.A. Nizami, p- 298.

3 ibid, p- 297.

4 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 4.

5 Wahid Mirza, Chap-1. Amir Khusrau : Critical Studies. National Committee for 700th Anniversary of Amir Khusrau 1975, p- 3.

6 ibid, p- 3.

departured himself to Lakhnauti. His elder son, Prince Muhammad, Q'aan, was away at Multan¹ and so he asked Bughra Khan to join him. The unambitious and ineffectual Bughra Khan took the poet along with him.² In spite of the rainy season which hindered the journey of army Balban managed to crush the rebellion, Tughril was captured and executed.

Bughra Khan was made the Governor of Lakhnauti, the conquered province. Khusrau seems to have lingered on at Lakhnauti after the Emperor's return, but the atmosphere of an eastern provincial town was uncongenial to his temperament,³ Though he composed his famous Masnavi 'Fatehnamah,'⁴ (a political treatise)⁵ over their victory but even that was unable to keep him there. He then asked his master to move back to Delhi with Balban and was permitted for same.

In Delhi chance brought him into contact with the most cultured and most generous of his patrons, the Emperor's eldest son Sultan Muhammad, known to later generations as the Khan-i-Shahid (Martya Prince).⁶ Muhammad was an ideal prince polite, generous, brave, urbane who keep himself surrounded with brilliant persons of literary taste

1 Wahid Mirza, Chap-1, Amir Khusrau : Critical Studies. National Committee for 700th Anniversary of Amir Khusrau 1975, p- 3.

2 Mohd, Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 298.

3 Mohd, Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 298.

4 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva) p- 6.

5 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 5.

6 Mohd, Habib, Life of Amir Khusrau, edited by K.A. Niazami, p- 298.

which comprise of high class poets, mystics and men of letters. His appreciation of poetry let him in their company for hours at a stretch without showing the slightest weariness by a movement of his limbs.¹ This patron of the artistic talents was impressed by the verses of Khusrau narrated at the victory celebration of Balban's court.²

He is said to have sent out a formal invitation to Sheikh Sa'di of Shiraz to come to Multan but the renowned bard excused himself on account of his old age, praising Khusrau and recommending him to the prince's special care.³ The praise of Khusrau by the famous persian poet of Iran (Sadi)⁴ who was a mystic also, was a strong support to the spirituality and poetic genius of our poet.

Khusrau nurtured his poetic skills for 5 years in Multan under patronization of Muhammad (eldest son of Balban). Multan at that time was the central place for scholars, sufis and saints coming from Iraq and Arab and also a central point for musicians.⁵ Khusrau enjoyed there prince's favour and recieved rich rewards for fine panegyrics composed in honour of Sultan. Even after relishing too much praise and

1 Mohd, Habib, Life of Amir Khusrau, edited by K.A. Niazami, p- 298.

2 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva), p- 7.

3 Wahid Mirza, Life and works of Amir Khusrau, paper in 1975 Khusrau's 700th Anniversary p- 3.

4 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva), p- 7.

5 Dr. Parmanand Panchal, Amir Khusrau, p- 7.

appreciation Khusrau failed to satisfy, his inner voice there.¹ Land of Multan benefited him in various ways. His language was tinted with the colourful brightness of Punjabi culture. He composed his 2nd Diwan in Multan named as 'Wastul Heyat'. Arabic and Turkish musical instruments were used by him for Punjab's folk songs.² About the wars over there he wrote,

“But suddenly a bolt fell from the blue, the Day of Doom was enacted on earth, and the company of friends was dispersed like rose-petals scattered by the autumnal winds that desolate the garden”.³

In the year 693 Timur Khan, a governor of Hulagu's grandson Arghun Khan, invaded India threatening Multan⁴ and the adjoining districts. Sultan Muhammad faced the invasion. As a strange error, the prince had read three thousand instead of “thirty thousand” in the message sent to him, and on coming face to face with the enemy near Lahore, he discovered that the small force he had brought was utterly insufficient to take the field.⁵ The ensuing battle fought on the bank of

1 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 5.

2 Parmanand Panchal, Amir Khusrau, p- 7.

3 Khusrau's Elegy, quoted by Barni from, Mohd Habib, edited by K.A. Nizami, p- 299.

4 Wahid Mirza, Life and works of Amir Khusrau, Khusrau's 700th Anniversary, 1975, p- 3.

5 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 299.

river Ravi on the 30th of Dhul Hijja¹ ended the life of Sultan Muhammad.

The Mongols returned back with booty and prisoners among whom Khusrau was one. According to Dr. Sohanpal Sumanakshar² he escaped from the grip of Mongols after two years. Contrary to it Maulana Sibli³ states that his captivity and realease are events of a single day. His biographer Wahid Mirza not sure of time, but in his opinion Khusrau managed to regain his freedom after a short span.⁴

He found Delhi in a mood of gloom and mourning at his return. Khusrau felt the pain of the relatives of the lost ones in the battle. To mourn with them he gave expression of words to his emotions in a touching elegy on the martyred prince.⁵ The picturesque description of the eye witnessed scenes touched the heart of masses as well as of king. His elegy with the elegy of Hasan Sijizi was widely circulated, heightening the grief and sorrow of the king's courtiers and the people at large.⁶

1 Wahid Mirza, Life and works of Amir Khusrau, 700th Anniversary, 1975, p- 4.

2 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 5.

3 Mohd. Habib, Life of Amir Khusrau (Foot note) p- 300.

4 Wahid Mirza, Life and works of Amir Khusrau, p- 62.

5 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 300.

6 Dr. Wahid Mirza, Chapter-1, The Life and works of Amir Khusrau , 700th Anniversary, 1975, p- 4.

“It is a shame that my eyes can still see while the dear ones can no longer be seen: How can I see others instead of my friends? The friends are gone, whom shall I embrace now? The robes of those dead ones cannot fit everyone! Even if they strike off my head, the love of my friends I can never part with”.¹

For months the people of Deihi mourned with the Elegies of Khusrau and Hasan. King Balban was also broken at heart and was seen weeping and mourning in his private chambers at night.² The King was in his 80's so made the Kai Khusrau successor of his father Muhammad at Multan. Kai Khusrau³ took the charge of Multan and tried to restore the traditions of his father. Mean while Khusrau remained at Patiali⁴ with his adored mother.

Delhi at that time was in the grip of unfortunate events. After two years of the death of Prince Muhammad Balban died, having nominated Kai Khusrau as his successor to the throne of Delhi. Due to internal politics Kotwal Amir-ul-Umra Fakhru'l Mulk sent Kai Khusrau to Multan and set on throne, Bughra Khan's young son Kai-Quabad with

1 (From the Elegy) Mohd, Wahid Mirza, Life and Works of Amir Khusrau, London University, p- 64.

2 *ibid*, p- 64.

3 *ibid*, p- 65.

4 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 301.

the title of Sultan Muizzuddin.¹ Mean while all these political changes at Delhi Khusrau adorned the court of Amir Ali Sarjandar the Governor of Awadh², generally known as Hatim Khan³. On the generosity of Governor our poet Khusrau wrote 'Aspanama'⁴ and paid many tributes to his munificence. "Thou art generous like the Khan, "I told the sea. Oh No! Oh No! its trembling soul replied, My stingy waves cast off but worthless weeds; He scatters rulers in his generous pride".⁵

At Awadh Khusrau was introduced with Awadhi language and flexible culture of place. His language now became matured by addition of Braj, Dehlavi, Punjabi, Bangla and Awadhi, on whose strong and firm foundation gracefully stands the Hindi of today.⁶

Khusrau couldn't remained with Sarjandar for a long time as the invitation⁷ from the royal court, was waiting for his response.

He gave himself to his fate for Delhi. Hatim Khan loaded the poet with riches at his departure Khusrau states. "From his ocean like hand, I received so many trays full of gold, that they would have enabled my

1 Dr. Wahid Mirza, Chapter-1, The Life and works of Amir Khusrau (1975) 700th Anniversary, 1975, p- 4.

2 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 5.

3 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami p- 301.

4 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 5.

5 Mohd, Habib, Life of Amir Khusrau, edited by K.A. Nizami p- 302.

6 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva) p- 78.

7 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 66.

children and grandchildren, to live a life of honour and prosperity, if I had not squandered away the wealth like worthless atoms and had stored and saved it".¹

Kai Quabad titled as Sultan Muizuddin was the first king to attach Khusrau formally to his court circle in 1288. He was a handsome youth of amiable nature but Nizamuddin, the (vazir) made him prey to the evildeeds. Bughra Khan the father of Sultan was at Lakhnauti, he thought of paying a visit to Delhi to lead the Sultan back to the path of rectitude. For the very same he marched towards Delhi, but his action was misinterpreted and Kai Quabad persuaded by Nizamuddin the vazier and company marched against his father. It was said that due to timely intervention of Khusrau², the conflict between father and son was sought out.

The Emperor presented him with a waist band and two purses of gold and asked Khusrau to write an account of his (Kai Qubad's) meeting with his father, Bughra Khan. Khusrau was enrolled among the chief courtiers and sat down to compose his first Masnavi 'the Qiranus Sa'dain' which was completed after six months of continuous labour in Shawwal A.H. 688 (Oct. 1289).³ For his this work Khusrau was titled as

1 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 66, 67.

2 Dr. Sohanpal Sumankshar, Amir Khusrau, p- 6.

3 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 302.

'Malikkushora'¹. Qiranus Sa' dain was his first long poem, and in some respect perhaps unique, not only among the poet's own works but in the whole range of Persian poetry.²

Khusrau expressed his meekness for this work as, "I returned, to my humble abode from the royal palace with shame and confusion, My neck bent under the load of pearls, and it was now my duty to serve the king. With the tablet of my heart in my hand, I retired to a corner, my wits confused and my thoughts scattered. I hid myself from my fellow beings-nay, from both men and genii. Soon the stream of ideas arose from my heart, and the pen became smoky with the fire of my mind. As I had placed my trust in God while busy in thought, my dusty, sordid mind produced a treasure."³

In 1290 Kai Qubad was killed⁴ with him also fell the Trukish bureaucracy. Amir Khusrau had many friends among the Turkish nobles, but he looked with supreme unconcern at their fall. It was his principle to swim with the current not against it.⁵ In 689, the aged general Firuz Khalji became Sultan and Khusrau automatically passed into his service.

1 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva), p- 8.

2 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 76.

3 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 76.

4 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva), p- 8.

5 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 302.

Firoz was a poet himself and could compose elegant quatrains or ghazals and was a great admirer of Khusru's poetry on whom he bestowed the rank of 'Mushafdar' (Chief Librarian and protector of Royal copy of Quran)¹ and the special robe of 'amarat', admitting him into the circle of his boon companions. He was also allotted a pension of 1,200 tankas annually² with the title of 'amir'³.

Khusrau in return presented his master with the 'Miftahul Futuh' a historical work consisting of two great events of Jalaluddin's reign i.e. the revolt at Kara of Malik Jhaju, Alauddin Mohd. Kishli Khan and the conquest of 'Jhain' a fortress near Ranthambhur⁴. Though both of these rebellions were the former patron of Khusrau but looking towards the direction of wind he congratulated Sultan for overpowering these rebels. This masnavi Miftah-ul-Futuh forms part of Khusrau's second Diwan Wast-ul-Hayat.⁵

As a natural process of a saying that 'history repeats itself' the felony of Jalaluddin towards Kai Quabad and Kumers reciprocated in Ala-uddin's treachery towards him. On the 16 Ramazan A.H. 695 (14 July A.D. 1296) the Emperor's nephew and son-in-law, Malik Alauddin

1 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva & Kratitva), p- 8.

2 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 79.

3 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami p- 302.

4 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 80.

5 Dr. Wahid Mirza, Life and works of Amir Khusrau, 700th Anniversary, p- 5.

Khalji, had his uncle assassinated by the side of the Ganges near Kara (Allahabad).¹

This incident might be remarked as one of the most atrocious murders in history but no doubt it marked the start of the most fruitful phase for our poet Khusrau. It was the most productive period for him. Khusrau completed his third and largest diwan the Ghurra-ul-Kamai containing valuable autobiographical details, as well as a replica of Nizami's celebrated Khamsa. A short but interesting history in prose of Alauddin's reign known as Khazain-ul-Futuh, and a voluminous work in an elegant style of Persian prose writing. The Asail-ul-Ijaz or Inshai Amir Khusrau, as well as the Afdal-ul-Fawaid, a short collection of Hazrat Nizamuddin Auliya's sayings² was composed.

Mohd. Habib says that "Khusrau was as absorbed in his poetry as the Emperor was in his reforms. In three years he completed his five romantic masnavis-Matlaul Anwar, Shirin Khusrau, Majnun Laila, Ain-i-Sikandari and Hasht Bihisht, collectively called as 'Panj Ganj'. Towards the end of Alauddin's reign came the second and best of Khusrau's historical masnavi, the Dewal Rani Khizr Khan."³

1 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami p- 303.

2 Dr. Wahid Mirza, Life and works of Amir Khusrau, 700th Anniversary, p- 6.

3 Mohd, Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 304.305.

The productivity of Khusrau during this period should not be misinterpreted as his happiest days, because Alauddin was not a person of words and literary taste and so he accepted Khusrau along with the other furniture and decorations of his predecessor's court¹, and he did not make any addition to the fixed annuity², poet received from Jalaluddin. Mohammed Habib quoted Barani in this reference who accuses him of not recognizing poet's worth;. "If a poet like Amir Khusrau had lived in the time of Mahmud or Sanjar, those monarchs would have bestowed territories and governorships on him and raised him to high dignity and office. But Alauddin paid no regard to the honour deserved by such a poet and was content to give him his one thousand tankas³.

Contrary to it, some writers believed that Sultan was very happy with the poet, provided him with full freedom and increased his financial status also. Due to the efforts of Khusrau the capital of Alauddin Khilji became the central place of Music⁴. Khusrau organised competitions among the artists of Khurasan and India. He categorised

1 Mohd, Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 304.

2 Dr. Wahid Mirza, Life and works of Amir Khusrau, 700th Anniversary, p- 8.

3 Mohd. Habib, Life of Amir Khusrau, p- 304.

4 Dr. Sohanpal Sumanaskhar, Amir Khusrau, p- 7.

Indian 'Ragas' into 'Mukam' system and with the combination of foreign and Indian music innovated many new 'ragas'.¹

The pace of development of Khusrau in personal as well as in professional life during Alauddin's reign is not a matter of normal pace. The poet might be feeling helplessness to see a series of his patrons killed by the successive ones, and might be in that state of mind he wanted to keep himself busy. On the other hand we may also guess that the poet had reached to the height, of indifference, towards the treachery, and felony of the changing of dynasties. He didn't find any reason to move himself from the path of 'Karma'. He was having spiritual calmness of the stage where the kings matter no where.

He felt his talent the grace of God. At the conclusion of Hasht Bihisht he said, "Thank God! He has thrown so many gems into my hands from the unseen treasure, that I have filled my five treasure houses (Panj Ganj) with them in three years".² Whatever the reason may be of the surrender of Khusrau's emotional being, the fact is that the poet greets Alauddin in the following manner :- "May you be blessed with the glory of the Khutba of Delhi :

This happy augury I draw from, the nine lots of the skies".³

1 Dr. Sohanpal Sumanaskhar, Amir Khusrau p- 107.

2 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 305.

3 Mohd. Wahid Mirza, Life and works of Amir Khusrau, p- 87, London University.

About the reign of Alauddin Khusrau speaks as one of general prosperity, peace and security.¹ He himself states of the perfection and maturity in poetry which age alone can impart. He talked that, his fame had spread from city to city and like the sun had seized the East and the West.² His pen writes about the well perfect and sound administration in *Izaz-i-Khusrawi* as, ...Robbers sway from the shadow of wealth as shadow flees from the sun and justice is busy in uprooting tyranny as a lamp roots out darkness. The mighty elephant has not the courage to tread haughtily in the path of a feeble ant and the hungry tiger has not the cheek to laugh at the unsteady gait of a lame deer”.³

Barani the contemporary historian also has the compatible opinion about the economic condition of the reign. According to him, “The first wonderful thing was the cheapness of grains, clothes, whose price never varied in spite of droughts and other requisites of livelihood, and famines, and as long as 'Alauddin was alive this cheapness remained undisturbed’”.⁴

Though our poet also used his pen to glorify the generosity of Sultan but at the same time he was not hesitant to depict the picture

1 Mohd. Wahid Mirza, *Life and works of Amir Khusrau*, P-106, (*Izaz-i-Khusrawi*, p- 18-20).

2 In *Dibacha of Baqiya-i-Naqiya*, *ibid.* p- 105.

3 Mohd. Wahid Mirza, *Life and works of Amir Khusrau*, p- 106, London University.

4 Mohd. Wahid Mirza, *Life and works of Amir Khusrau*, p- 106, London University. p- 107.

which the people faced due to imperialistic policy of Alauddin, he once commented, on the destruction brought about by the royal troops. “The earth was denuded of all grass and the river dried of water and thanks to the compulsory requisitions of the royal party the people were left without any food for themselves or grass and fodder for their animals.”¹

It was the time when the capital of Delhi welcomed and provided space to the natives having different nationalities. Masters of every science and and experts of every art were there. This atmosphere and company of the intellectuals bound Khusrau, to state,, “A city like Delhi! Hills around it and a river in its midst! Every stone in it which you turn will disclose a pearl of poesy, and from every yard of earth that you dig a fountain of ideas will spring fourth”.²

Delhi Sultans were known for their generosity and staunchness going hand in hand. Due to their generous patronage, offered to artistic taste persons, Khusrau says, “If your royal patronage aids me I can transcend it in poetry, For grass grows only with rain, And poetry with the generosity of kings.”³ The Sultan Alauddin was not as generous to Khusrau as his previous patrons. In attending the court regularly poet was unable to satisfy his talent, he once asked the Sultan, “If I stand

1 V.D. Mahajan, History of Medieval India, p- 375.

2 Mohd. Wahid Mirza, London University, p- 107, 108.

3 ibid, p- 109.

before you day and night how can my mind produce poetry?. Without thought surely my poetry will be, but frivolous and shallow.”¹.

Mubarak Shah Khalji the successor of Alauddin paid almost equal heed and respect to Khusrau. During his reign Khusrau compiled 'Nuh-i-Sipih² (the story of nine skies) one of his finest poetic works, a versified history of the principal events of Mubarak's reign.³ In Nuh Sipih Khusrau talked about India's climate, its flowers, birds and animals its sciences, religious beliefs and languages⁴. He tried his best to prove India's superiority over other countries.⁵ He compared Indian Bharmis to Aristotle in thoughtfulness and intellectualism. He placed Indian Music on the top of the world and declared himself as the great poet of the world.⁶ It is said that for Nuh Sipih, Qutubuddin Mubarak Shah Khalji gifted him with gold equal to his own weight.⁷

Mubarak Shah was a youthful king of 20 yrs. who passed his time in revelry and jollity, drinking wine and listening to music. Khusrau was

1 Mohd. Wahid Mirza, London University, p- 110-111.

2 Yusuf Hussain, Glimpses of Medieval Indian Culture, 1962, Asia Publishing House, Bombay, p- 122.

3 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 314.

4 Yusuf Hussain, Glimpses of Medieval Indian Culture, 1962, Asia Publishing House, Bombay p- 122.

5 *ibid*, p- 122.

6 Dr. Sohanpal Sumanakshar, Amir Khushrau, p- 7.

7 *ibid*, p- 7.

one among the poets and musicians who received huge rewards¹. At this stage of age i.e. of 60 years² a constant growth in the virtues of Khusrau continued, as he himself states the increasing prosperity of his work 'Nuh Sipihr'. "My former writings hardly approach this special poem, for in it, I have employed a new method of description and on every page have poured an ocean (of ideas)."³

In 1320⁴ Mubarak Shah was killed and Khusrau Khan seized power who ruthlessly killed the members of the royal house or placed them under strict custody. In order to gain popularity and to crush all the opposition beforehand he distributed huge sum of money to all. To compensate this felony large amount were sent to several pious persons, such as Nizamuddin Auliya to bless him and pray for his welfare.

In order to revenge the wrong done to the Alai family Malik Tugluq asked the state governors to join him against sultan. In a battle between Malik Tughlaq and governors against Khusrau Khan, Khusrau Khan was completely routed near the Alai Tank. He fled from the battle field to escape but executed in punishment for his misdeeds.⁵ His death was the closure of a dynasty and the opening gate for the another one.

1 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 124.

2 ibid, p- 125.

3 ibid, p- 125.

4 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva), p- 9.

5 Dr. Wahid Mirza, Life and Works of Amir Khusrau, Amir Khusrau's 700th Anniversary, p- 9.

Malik Tughlaq ascended the throne with the title of Ghiyasuddin, for him Ziyauddin Barani says, "Ghiyasuddin had so efficiently removed all traces of disorder, that people imagined that sultan Alauddin had come to life again".¹ With him Amir Khusrau felt himself in close sympathy, and the Tughlaq Namah, the last of his historical masnavis bears witness to his admiration, for one of his many patrons.²

Sulatan Muhammad Tughlaq was the last of Khusrau's five royal patrons and there are a few panegyrics in his honour in the poet's last diwan, the Nihayat-ul-Kamal.³

All phases of life were crossed calmly and philosophically by Khusrau. He became formally a disciple of Sufi Nizamuddin Auliya in 671 H.⁴, whom he had known from his early youth. The influence and impact of Auliya in the life of Khusrau played a prominent role. This description needs a special weightage. The saint, Nizamuddin Auliya stuck to the duty which he had imposed upon himself and carried on his work of spiritual salvation calmly and quietly in his sequestered monastery at Ghiyathpur :

1 Mohd. Habib. Life of Amir Khusrau, edited by K.A. Nizami, p- 314.

2 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 314, 315.

3 Dr. Wahid Mirza, Life and works of Amir Khusrau, Amir Khusrau's 700th Anniversary, p- 9.

4 ibid, p- 112.

“As some tall cliff that lifts its awful form, swells from the vale and midway leaves the storm, though round its breast the rolling clouds are spread, “Eternal sunshine settles on its head”¹ It is said that under the shade of a huge tree no plant could prosper, but here we can see that the shade of Nizamuddin Auliya was responsible for the great personality of Khusrau which history has.

When Ghiyasuddin invaded Bengal Khusrau accompanied him in expedition, and Sheikh lay ill in Delhi. Khusrau when entered the capital heard about the death of Auliya. The sad news of the final and irrevocable separation after years of friendship and love broke the heart of the aged poet. He rent his garments, blackened his face and took himself to the grave of the Auliya.² Expression of his grief could be easily viewed in these lines.

“गोरी सोवे सेज पर, मुख पर डारे केस, चल खुसरो घर आपने, रैन भई सब देस।”

As his demise, Khusrau said,

“My end is now not far off, for the Sheikh had told me that I would not survive him long.”⁴ The prophecy came true, for he died only a few months after on Friday night, the 29th Dhulqa'd, 725H. and was

1 Dr. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 135.

2 Dr. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 136.

3 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva) p- 10.

4 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 315.

buried at the foot of his master's grave.¹ It is said that this was the wish of Auliya, he once remarked. "He is the keeper of my secrets; and I shall not set foot in paradise without him. If it were lawful, I should have instructed you to bury him in the same grave with me so that we two may always remain together."²

It is now time to discuss the magnetism and chemistry between the two souls, what was it that made the two distinct points of a line to form a circle and to make union of each other. The course of their lives had been utterly dissimilar.

Mohammad Ibn Ahmed ibn Ali al-Bukhair Nizamuddin Auliya, one of the prominent and revered saint of the Chishtiya sect was also known by the title of Sultan-ul-Auliya (the sultan of saints)³. born in A.D. 1238⁴. He was the selection by his mother Bibi Zulaikha in place of her husband Sayyid Ahmad, his father, during an incidence of his father's illness.⁵ The eternal instinct of mother choose son in place of his father (according to a dream she had). Mother and son moved from Badayun to Delhi after the death of his father, to face a life full of hardships but even then he didn't give up and became a pupil of

1 Dr. Wahid Mirza, Life and Works of Amir Khusrau, London University. p- 136-137.

2 Dr. Wahid Mirza, Life and Works of Amir Khusrau, London University. p- 137.

3 ibid, p- 112.

4 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 306.

5 ibid, p- 306.

Shamsuddin Khwarizm¹ a great scholar of the day (minister with Balban).²

The history was waiting for a Sufi of 7 Sultans' reign who never visited even to single one's Durbar³, Sheikh became the disciple of Baba Farid with whom he encountered at the young age of 12, to satisfy his hunger towards mysticism. "Every newcomer is nervous". Sheikh Farid remarked on seeing that Auliya was unable to speak from fear.⁴

With his simplicity and learch for mysticism he was appointed the successor of Baba Farid in coming years. Upto the time of Alauddin his disciples numbered thousands. Barni's pen write of this period as, "The Sheikh ul Islam Nizamuddin, had opened wide the door of a universal discipleship and bestowed robes and forgiveness on the sinners admitting them to his tutelage."⁵

This was the time when Khusrau became his formal disciple. It was said that his days passed in fasting, prayers and teaching, and his nights in long vigils with only brief snatches of sleep.⁶ Khusrau once asked. "You look sleepless and tired, in whose embrace did you pass the night, for your drowsy eyes have still traces of tipsiness?"⁷

1 Mohd. Wahid Mirza, Life and Works of Amir Khusrau, London University, p- 113.

2 Mohd. Wahid Mirza, Life and Works of Amir Khusrau, London University, p- 113.

3 B.N. Luniya, Evolution of Indian Culture, p- 40.

4 Mohd. Habib, Life of Amir Khusrau, edited by K.A. Nizami, p- 306.

5 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 114.

6 ibid, p- 115.

7 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 115.

“In medieval times the interest among the educated people in sufism was quite intelligible, due to the fact that sufism for a long time promoted the evolution of philosophical thought in Islam, attempting to answer some philosophical questions.”¹

May be the quest for philosophy of mysticism was somewhere in the heart of Khusrau also that the God took him to Auliya for all his queries. His creativity was the result of his devotion to God and to the saint, so sincerely, that the saint was attracted towards him more than to any of his followers. The sufism of Auliya depicts in these lines, “God gives insight of his lovers, So that they may understand the reality of the whole universe. This increases their love to such an extent, that they yearn to see God and forget everything else”.²

It was the insight that was transferred to Swami Vivekanand by his Guru Swami Ram Krishna Paramhansa, which was once transferred to Khusrau by his Guru Auliya. With sufistic love he was overwhelmed and said, “Tell me how long shall you be unaware of the intoxication of love? Once who is not love drunk is not intoxicated (inecstasy), but merely unconscious (imprudent).”³

1 Dr. Smt. K.Z. Ashrafiyan, Life Time and works of Amir Khusrau Dehlavi, Commemoration Volume, in “Sufism in Socio Political Life of India in Amir Khusrau's time”. P- 189.

2 Dr. M. Safdar Ali Baig, Amir Khusrau, His Beliefs and the Sufi tradition, Commemoration Vol, p- 206.

3 Dr. M. Safdar Ali Baig, Amir Khusrau, His Beliefs and the Sufi tradition, Commemoration Vol, p- 206.

As the grace of God is not showered equally to all, he says, 'But every soul is not worthy of love of God, and every eye is not meant to shed tears in love. Love is not like a cup of wine given to the indiscrete. Tears are not like rubies gifted to worthless one.''¹ Love of God is not a matter of mind rather it is a matter of one's soul, one's heart, one's spirituality. "Wisdom at last becomes head ache, consequently, The gnostic's choice is madness of love."'²

This madness of love which Khusrau earned through Auliya, could be easily noticed in his versatility. His love was accepted by God and reciprocated many gems to his life, we could compare the situation with the following lines of 'Gitanjali'. "Masters are many in your hall, and songs are sung there at all hours. But the simple carol of this novice struck at your love. One plaintive little strain mingled with the great music of the world, and with a flower for a prize you came down and stopped at my cottage door."'³

Khusrau had achieved the highest perfection in his poetry long before he became a disciple of the saint, but, his association with him gave it a new strength and vigour, imparted to it the fire to glow which is almost divine and which bring a poet very close to the level of

1 Dr. M. Safdar Ali Baig, Amir Khusrau, His Beliefs and the Sufi tradition, Commemoration Vol, p- 206.

2 ibid, p- 207.

3 R.N. Tagore, Gitanjali, Macmillan India Ltd., New Delhi, 1997, p- 30-31.

a prophet.¹ Khusrau says, “My verses are like oceans yet they cannot circumvent the virtues of my teacher, and I scarcely raise my head for shame at offering to him only what I have got from him”²

This simplicity of Khusrau and his pure, virtuous heart as a darwesh inspite of his constant association with nobles and princes earned a special place for him in Shaikh's heart. The saint once said to him, “I get tired of every one, But I never get tired of you”.³ Auliya had said so of Khusrau as each and every time he was ready with something new for Auliya, covering all the aspects emotions and vices of life. Khusrau kept himself detached of all that and gives an honest and frank opinion⁴ about the contemporary society.

This verifies that every, sort of emotion and vices were there in 13th century. Khusrau from pure materialism to the spirituality adorned his works. In his 'Kah Mukarnis' his sensuousness indicate the level of morality and piousness in society. Contemporary sufis tried to reform the society. Khusrau in his how 'Kah Mukarnis' tried it, Eg. “Raina pare jab ghar mein aave, vaa kaa aana moo ko bhave, kar parda main, ghar mein liya, ai sakhi saajan? naa sakhi diya”.⁵ He wanted to show that

1 Mohd. Wahid Mirza, Life and Works of Amir Khusrau, London University, p- 117.

2 ibid, p- 118.

3 ibid, p- 118.

4 K.M. Ashraf, Life and condition of the people of Hindustan, p- 15.

5 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 21.

beyond this wordly meaning (saajan) a simple and spiritual meaning (of diya) lies and that any worldly pleasure could become a source to feel the presence of God.

Once, while correcting a manuscript, of Khusrau Auliya said, "It is really creditable for Khusrau to write down so many observations for he is always plunged from head to foot in the ocean of ideas. But God has leavened all the organs of Khusrau's body with wisdom and learning for he swims all day long in the sea of ideas and brings out a hundred thousand pearls".¹ To this compliment Khusrau replied, "All these ideas which come to my mind are due to the blessings of your grace and power, for you train me with your auspicious guidance. God be praised for that".²

It gives us a clear indication that the versatility of Khusrau which is rare in common circumstances was the result of his connection with the enlightened spirit of Auliya to whom many were in que for his blessings and he choose Khusrau as his companion and friend³.

Sufism of Sheikh over powered the mind and heart of Khusrau and raised him much above the feelings of love, hatred, revenge, and anger with world. It help him to continue as a courtier of even those Sultans

1 Mohd. Wahid Mirza, Life and works of Amir Khusrau, London University, p- 127.

2 ibid, p- 127.

3 Mohd. Habib, Life of Amir Khusrau, p- 312.

who were having animosity with Auliya, like Qutubuddin Mubarak Shah and Ghiyasuddin Tughluq¹. At times he was standing with the army of Sultans during war. In his works he glorified their virtues also. This state of mind of Khusrau could be compared to the Vairagyavaad of Hindu religion where nothing could provoke one's senses.

This was how the life of Khusrau proceeded in the lap of Auliya's blessings. About the magnetism of his Guru, Mohammed Habib has rightly pointed out. "Hundreds of years have elapsed since; empires have risen and fallen; Delhi has been repeatedly destroyed and rebuilt; but throughout all these changes, the mausoleum of Shaikh Nizamuddin Auliya has remained the one living spot in a city of desolate and crumbling ruins. It is frequented by Hindus and Mussalmans alike"².

Very few informations are there about Khusrau's family, even his works the *Dibacha* of *Ghurratul Kamal* which contains many autobiographical details³ remains silent at this point. By some of the sources it was known that he was married and had several children. His two sons Muhammad and Haji died in his life time and their loss he has mourned in some very poignant elegies contained in his

1 Mohd. Habib, *Life of Amir Khusrau*, p- 313, 314.

2 Mohd. Habib, *Life of Amir Khusrau*, p- 315.

3 Dr. Wahid Mirza, *Life and works of Amir Khusrau*, 700th Anniversary, 1975, p- 10.

kulliyat. A daughter to whom he has addressed a fairly lengthy homily in his *Hasht Bihisht*. Another son Yaminuddin Mubarak mentioned in the '*Ashiq*'.¹

To analyse Khusrau as a historian we might feel disappointed. A writer of history should be concerned more with groups than with individuals more with human decisions than with divine causation.² Delineation and appraisal of the facts and changes occurring in one's life time. Khusrau emerged as a composer of literary works consisting of political, social, economic and religious limitations with factual inadequacy and pompous complicated style.

These all cannot serve as a safe basis for historical deductions but we may take them as reflecting the spirit of the age, and at any rate, the way of thinking of one who was himself a writer of historical *Masnavis* and a notable historical personality.

The function of the historian is to enlighten and illuminate by throwing fresh, almost new, light on, and adding to the existing stock of knowledge of the past. The wealth of solid, factual information, not available elsewhere, as furnished by Khusrau's works, specially the

1 Dr. Wahid Mirza, *Life and works of Amir Khusrau*, 700th Anniversary, 1975, p- 10.

2 Prof. S.H. Askari, *Amir Khusrau as a Historian*, Khuda Baksh Oriental Public Library, Patna, Vol-II, p- 3.

Miftah, Khazain and Tughlaq Namah entitle the author to be called a historian¹.

The favourite of Auliya, was not a Khiraqa-posh darwesh (wearer of sufi garments made up of patches) couldn't be expected to have laid bare the character and motivation of the great one of the time. His primary concern was to excel in literature but viewed favourably he was a historian.² His works have great historical value and the contributions made by him to the historical sources are in no way negligible. Khusrau could be called as a historian of contemporary society.³

He has written about the life and conditions of the people, about their basic usages, amusements, customs and traditions, professions etc. Impression of the era was seen when he ask his daughter 'never to give up her work at the spinning wheel'. According to his views, “the woman who walks or runs in streets is not a woman but a bitch”.⁴ and “One who takes a widow as his wife, in the household everything will be as desired and wanted by the woman⁵”

1 Prof. S.H. Askari, Amir Khusrau as a Historian, Khuda Baksh Oriental Public Library, Patna, Vol-II, p- 10.

2 ibid, p- 13, 14.

3 Prof. S.H. Askari, Amir Khusrau as a Historian, Khuda Baksh Oriental Public Library, Patna, Vol-II, p- 18.

4 Prof. S.H. Askari, Amir Khusrau as a Historian, Khuda Baksh Oriental Public Library, Patna, Vol-II, p- 35.

5 ibid, p- 38.

The works of Khusrau pose that "Literature is the mirror of society". In fact it is an imperishable voice of life and of the period in which it is written. It gives us scope to penetrate into the existing and actual social life of the times. Khusrau and his pen-drawings no doubt very helpful and suggestive¹ not only for history but for social, cultural and political point of view also.

His works was an eye witness of the multitude of happenings of a varied character and had become fully acquainted with manners and morals of the men not only in his surroundings but also of those whom he came in contact with in different parts of the land during a fairly long period covered by the reigns of Sultans from Balban to Ghiyasuddin Tughlaq.²

Khusrau and his Guru Auliya, however sleep in peace in their sanctuary. Whether they will rise together and enter Paradise hand in hand on the day of Judgement nobody can for see, but certainly they have passed into immortality together and their names shall ever be linked together in the memory of succeeding generations³. In sufism Pir (Guru) is having much importance and influence in Banda's (disciple)

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- 1 Prof. S.H. Askari, *Amir Khusrau as a Historian*, Khuda Baksh Oriental Public Library, Patna, Vol-II, p- 48.
 - 2 Prof. S.H. Askari, *Amir Khusrau as a Historian*, Khuda Baksh Oriental Public Library, Patna, Vol-II, p- 65.
 - 3 Dr. Wahid Mirza, *Life and works of Amir Khusrau*, London University, p- 137, 138.

life. When the evils hinder the path of person to meet Haq (Parmatma) then Pir help him the most¹.

In the eyes of sufi saints all human beings are equal, they discard the discrimination on the basis of caste, colour and creed, their doors were open to all and Khusrau who was spiritually attached to Auliya, not only accepted the traits of a sufi in his life but his works were also meant for all sections. Abdul Mazid dariyabadi rightly said for Khushau,

वह अमीरों में अमीर, फकीरों में फकीर,
आरिफों में सरदार, शायरों का ताजदार,
शरो अदब के दीवान, उसकी अदबो अजमत के गवाह
खानकाहे और सजादे, उसके मतवे सहानी से आगाह,
सरे मुशायरे आ जाँँ तो मीर महफिल उसे पाइएँ”²

From the study of his life and works in chronological order we had come to know that the poet gradually acquired a consciousness which is reflected upon in his intellectual dynamism and literary accomplishments.³ It became the second nature of Khusrau to yearn for favours at the court of his patrons as this provide him with the subsistence and status. But to satisfy the urge of the artist person of

1 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 9.

2 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 14.

3 Zoe Ansari, Commemoration Volume's Introduction, 5 heading.

within, he composed Khamsa and attempted a narrative poetry and the passionate lyrics.¹

He hints at the five stages of the evolution of poetic art; first comes the scholarly poetry; second the philosophical; third the ethical; fourth the lyrical; and lastly the natural poetry.² Among these five the last one is having the amalgamation of the rest of four. Khursrau's own poetry is an example to confirm the same criteria "His works was received as the cultural heritage by the succeeding generations of poets both in Persian and Urdu. It has throughout been the undercurrent of the poetry of Malik, Mohammed Jaisi, Rahim Khan Khanan, Naziri, Bedil, Insha, Nazir Mir, Ghalib and Iqbal. And it flows on!"³

Practicality was the special trait of his works which attracted the mob of his times and impacted beautifully to the coming generations. He depicts the ups and downs, in consistency and instability of life, how the superior becomes inferior powerful the powerless and lively, lifeless. He said, "The monarch who were once like crowns, On the heads of the people, Look, what remains of them now, Except the dust on the feet (of

1 Zoe Ansari, Commemoration Volume's Introduction, 5 heading.

2 *ibid.*

3 Zoe Ansari, Commemoration Volume's Introduction, 5 heading.

people)¹. And, Heads of all the kings who are now concealed under the ground, Were the heads which were once raised up high on the sky².

Fear of poverty among educated classes is the worst moral disease from which our civilization suffers.³ Khusrau in this reference suggested the way which was given from the stage of every religion. "If you want to be far from countless sorrows, Be happy to contented with your meagre fortune"⁴ and "The man whose knowledge itself is wealth, Does not cast a glance at pearls and gold. But a man who has wealth and no knowledge, is an unfortunate man."⁵

Khusrau believed the soil of India to be the collyrium of his eyes. "To conquer the heart of countrymen he rejected the concept of same religious beliefs, same spiritual approach and the same personal views, but favoured to be endowed with toleration, affection, mutual understanding, unity and sincerity on which depends the prosperity of one's country."⁶ His attempts to combine the Indian and Persian musical systems brought to us the melodies having the characteristics of

1 Dr. M. Safdar Ali Baig, Amir Khusrau - His Beliefs and the Sufi Tradition, Commemoration volume, p- 213.

2 ibid, p- 213.

3 W. James, The Varieties of Religious Experience, p- 285 (Mentor).

4 Dr. M. Safdar Ali Baig, Amir Khusrau- His Beliefs and the Sufi Tradition, Commemoration Volume, p- 211.

5 Dr. M. Safdar Ali Baig, Amir Khusrau- His Beliefs and the Sufi Tradition, Commemoration Volume, p- 212.

6 Dr. M. Safdar Ali Baig, Amir Khusrau- His Beliefs and the Sufi Tradition, Commemoration Volume, p- 200.

different cultures. His contribution to the music is to be discussed under a separate heading due to much innovation.

His success to the number of fields in life was no doubt due to grace of God but equally important was his quest for learning and knowing the things. He was not meant to sit idly, in his own words. "The man is honoured because he works. If he sits idle he is but an honourable ass"¹. It could be said about him, "Khusrau was perhaps the first Indian Muslim who responded whole-heartedly to the Indian environment. He was a pioneer in attempting a synthesis between his Islamic and Indian heritages, by consciously trying to bridge the gulf between the two. His efforts bore no immediate fruit, but they certainly paved the way for the future generations."²

1 Prof. Mushir-ul-Haque, Amir Khusrau a social rebel by Prof, p- 216, Commemoration Volume.

2 Prof. Mushir-ul-Haque, Amir Khusrau a social rebel by Prof, p- 216, Commemoration Volume, p- 218.

Chapter-II

Political, Social and Economic Conditions of 13th Century India

Political Condition :

13th Century was the age of Sultanat, and was estimated as an Islamic state by many prominent historians. From its very inception the muslim state in India could be termed as theocratic¹. "The Prophet of Islam founded a theocratic state. It was a system of political and social control based on divine sanctions. It reflected the will of God in its movements and activities. Its desire was to Islamise life in accordance with the law of God. Its dictates were, divine laws to be imposed on the human beings for their guidance. The aim of the prophet was to organize and discipline people into a nation in which religious diversions, social inequality, political discunity and economic exploitation should not exist The law of Islam was the law of the Islamic state².

At times the sultans were expected to enforce the Islamic law (Shariat) in the land and administer their dominion in a way as to transform the "dar ul harb" (the land of infidels) into "dar ul Islam"³.

1 A.L. Srivastava, Medieval Indian Culture, Shivrul Agarwal and Company, Agra, p- 1.

2 Politics in Pre Mughal Times; Kitabistan, Allahabad and London, 1938, p-39.

3 J.L. Mehta, History of Medieval India, Vol. III, p-42.

This could be traced as if the concept of religion in Islam emerged first, and that the state was an after thought¹. The traditional Islamic law does not acknowledge, 'The independent existence of state nor the state itself is regarded as a primary condition of human society'².

With this ideology the emergence and coronation of Qutab-uddin Aibak in 1206³ was marked with the proper muslim rule in India. In due course of time, the post of Sultan began to be elevated. He became the center of society and politics and held a magnificent court⁴. The implied aura of power and prestige made thinkers to ascribe divine attributes to the king.

Iranian ideas which deeply influenced Islamic thinking on subjects categorised the court of the king as divine⁵. This concept was not new for the masses of Indian states as according to Hindu perception also the ruler was subjected as 'a God in human shape'⁶. Aibak's time period was very short (of nearly 4 yrs) to imply theocratic rules to state and full fledged strict theories were not to be enforced by the next sultan Iltutmish. Even after being an orthodox Sunni the Sultan was not a

1 U.N. Day, *Mughal Government*, Munshiram Manoharlal, p-1.

2 *ibid*, p-1.

3 Satish Chandra, *Medieval India*, Har Anand Publications, 2003, New Delhi, p-38.

4 *ibid*, p-129.

5 *ibid*, p-130.

6 Satish Chandra, *Medieval India*, Har Anand Publications, 2003, New Delhi, p-130.

fanatic; he adopted a policy of moderation towards Hindus¹, he gave the asylum to a considerable number of talented scholars, statesmen and generals². He employed them to strengthen his central government.

This era was marked with the Mongol upheavals over the muslim populated areas in Asia. The welcoming culture of Indian states make them migrated to its soil. Khusrau's father was one of them,³ he settled down in the court of Iltutmish. It could be said that the Sufi base of Khusrau was the result of his father's migration to the empire of Iltutmish. According to Sufi anecdotes Iltutmish's services to them (Sufis) in his youth were responsible for his subsequent rise to throne⁴.

The political scenario which witnessed the Dynasties from Slave to the Khiljis observed the sultans styling themselves as Nasir-amirul-mominin⁵ i.e. the leader of the faithful, the Khalifa or Caliph. These Sultans⁶ including Iltutmish, Jalal-ud-din Khilji, Alauddin Khilji, Ghiyasuddin Tuglaq and Bahlol Lodi were the powerful and ambitious provincial governors who made a successful bid to reach the throne⁷. Many of the Sultanat rulers were the autocrats. The successor of

1 J.L. Mehta, Medieval India.

2 SA.A. Rizvi, Chap. 17, A Cultural History of India by A.L. Basham, p-245.

3 J.L. Mehta, Advanced History of Medieval India Vol. III, p-96.

4 S. Rizvi, History of Sufism in India, Vol. I, p-135/136.

5 Satish Chandra, Medieval India, p-264.

6 A.L. Srivastava, History of India (1000-1707) p-305.

7 ibid, p-305.

Iltutmish Balban propounded the theory of 'divine right of kingship' and inscribed over his coins 'Zil-I-Ilahi' (the Shadow of the God)¹, this advocates the autocraticness of sultan.

The Sijda or prostration and Paibos or kissing of the feet of sultan, were the normal forms of salutation in the court which left the nobility and visitors utterly humbled, terror stricken and dumb founded. Stern discipline was enforced in the darbar; the courtiers and foreign dignitaries occupied their seats in a specified manner. Two representatives of Caliph² had to keep standing throughout the court proceedings. Durbar was organised on the Persian model³ with its pomp and magnificence, royal splendour was embodied in it. It was said that to the height of decorum, after the accession of Balban nobody and not even the domestic servants of Balban saw him without royal apparel, socks and the head gear⁴.

The political set up established by Iltutmish and Balban had perfect military and administrative set up at its base⁵. The political unstability after them gave an opportunity to Khiljis to make their way. The period of Khiljis has to be praised for cutting short the involvement

1 J.L. Mehta, History of Medieval India, p-45., Vol. I.

2 Ibid, p-59.

3 ibid, p-59.

4 Barni, Tarikh-i-Firozshahi, Edition 3rd, Indian reprint, Kitab Mahal, p-100.

5 Habib and Nizami, Delhi Sultanat, Vol. I, p-197.

or interference of religion (i.e. Ulemas)¹ in politics. Alauddin Khilji was an autocrat whose word was law, and whose theory of kingship had nothing to do with the traditional Islamic principles². He came to the conclusion that polity and government are one thing, and the rulers and the decrees of (Islamic) law are another, Royal commands belong to the king, legal decrees rest upon the judgements of Qazi and Muftis.

In accordance with this opinion whatever affair of state came before him, he only looked to the public good, without considering whether his made of dealing with it was lawful or unlawful. He never asked for legal opinions about political matters and very few learned men visited him³. Alauddin the most prominent ruler often declares, "I do not know whether this is lawful or unlawful according to Shariat; whatever I think to be for the good of state or suitable for the emergency that I decree"⁴.

He proved to the world that state could not only exist but could run also for prosperity without the support of Muslim religious orthodoxy.⁵ It was said that he divorced religion from politics⁶. His reign

1 J.L. Mehta, History of Medieval India Vol. III, 1990, Sterling Publication, New Delhi, p-101.

2 ibid, p-48.

3 Barni, Tarikh-i-Firozshahi, p-183.

4 S. Rizvi, India During Khilji's, p-73.

5 K.S. Lal, History of Khiljis, p-14, 1950 edition.

6 B.N. Luniya, Evolution of Indian culture, Laxmi Narayan Publication, Agra, p-307.

was marked with an era of aggressive imperialism. He conquered and subjugated the Rajput kingdoms of Mewar, Ranthambhor, Gujrat etc. and the Deccan kingdoms of Devgiri, Warangal and Madura¹. Our poet and contemporary historian Khusrau entitled Alauddin as 'Sultan of World', 'Sultan of the rulers of the Earth', 'Victor of the age' etc.²

Abolition of feudal system and centralization of all kinds of authority in the hands of the Sultan of Delhi was done by him. His reforms to bring economy in control, deserves the title of a political economist³. This doesn't mean that he was having belief in the concept of secular state. In fact he applied the discriminatory laws of Islam against the Hindus more rigorously than any other Sultan of Delhi except Firoz Tughlaq and Sikandar Lodi after him⁴. The Khilji rule is, therefore significant in the medieval history of India. For the territorial expansion and for the beginning of a new noble ideology in the realm of administrative doctrines⁵.

After Khilji's, Tughlaqs came into existence. The word Tughlaq is of obscure origin it was not the name of any clan or tribe. According to Farishta; "the father of Ghazi Malik was a Turkish slave of

1 B.N. Luniya, Evolution of Indian culture, Laxmi Narayan Publication, Agra, p-307.

2 Dr. Laik Ahmed, Medieval Indian Culture, Sharda Publication, Allahabad, p-133.

3 B.N. Luniya, Evolution of Indian Culture, p-307.

4 A.L. Srivastava, History of India, Educational Publishers, Agra, 1994, p-110.

5 B.N. Luniya, Evolution of Indian Culture, p-307.

Ghiyassuddin Balban, his personal name was Qutlugh which was vulgarized into Tughlaq".¹ Ghiyasuddin Tughluq the very first ruler of the dynasty improved the general tone of administration by imparting to it a bit of soldier's touch. The police and judicial arrangements made by him won applause from all quarters².

Amir Khusrau the contemporary of Sultan praised the polity of his last patron in the following manner, "He never did anything that was not replete with wisdom and sense. He might be said to wear a hundred doctors hoods under his crown"³.

The century marked with the proper amalgamation of two religions. A question could arise to the readers mind i.e. to ponder over the reasons, which turned the tables for the Hindu native rulers. Answer to the query is, that the Hindus at that time displayed conservatism and narrow mindedness. In their general outlook they remained in a state of dilemma about their glorious past. Internal conflicts and divided houses with the segregation of classes and castes were there. This gave scope to outsiders to strengthen their roots on our soil. The system and mutual cooperation in Hinduatan was absent which was a mistake.

1 J.L. Mehta, Vol. I, p-187. (John Briggs, History of the rise of the Mohammedan power in India till the year A.D. 1612, translated from original Persian Mohammed Kasim Farishta, 4th Vol. (London 1829). Indian reprint calcutta 1966, Ist, p-(229-30).

2 *ibid*, p-190.

3 Barani, Tarikh-i-Firozshahi, p-230, (Amir Khusrau received a pension of 1000 Tankas per month from sultan G. Tughlaq. Both of them died in 1325).

Alberuni analysed the situation very well, “.....folly is an illness for which there is no medicine, and the Hindus believe that there is no country but theirs, no nation like theirs, no kings like theirs, no science like theirs. They are haughty foolishly vain, self conceited and stolid. They are by nature niggarding in communicating that which they knew, and they take the greatest possible care to with hold it from men of another caste among their own people, still much more, of course, from any foreigners”¹.

Toyanbee stated this loop hole of provincial rulers as “self-inflicted wound”, “about the middle of the 12th century of the Christian era, the Hindu powers had fallen into an internecine warfare with one another, this fatal division of the house of Hinduism against itself made it possible for the Turkish highway men to force an entry. If in the 12th century the Rajputs had not turned their swords suicidely upon themselves, the Hindu world might have continued without any undue drain upon its energies to keep the Turks at bay, and to work out its own destinies under its own control. And thus the verdict proves an appeal, to be suicide instead of assassination”².

To add up it could be said that the socio-political leadership of Hindus, “has lost its claim to the nemesis of the society at large,

1 Alberuni's India (Sachau) 1, Chapter 1, p-22.

2 Arnold J. Toyanbee, A Study of History; 12 Vols, OUP, 4th impression, 1948. 4th, p-285.

nevertheless, it insisted on imposing its will on the society; it marked the most fateful occurrence in the life history of ancient Indian civilization"¹.

One of the noticeable and interesting factor in the history of India was that before Sultanat period the masses were in the grip of Hindu fanaticism, and afterwards under the control of theocracy. The establishment of the Sultanat of Delhi marked the beginning of a new phase in the history of Medieval India, with two concepts i.e. the state was not a theocracy nor can it be called 'ethnocentric'². Barani visualised the statement further within the light of Alauddin's reign. "When Alauddin attained to kingship he was quite convinced that the govt. and administration were quite independent of the rulers and orders of the Shariat³.

The ahl-e-shamshir (the nobility) and ahl-e-qalam (the Ulema) wielded influence in the state affairs and functions of the mamluk Sultans (1206–1290) of Delhi. Alauddin curbed their power and did not give them a free hand in determining the state policy⁴. It could be said that the age witnessed the close contact of two different religions and polity i.e. of Hindus and of muslims. Within a short time the Arabs had

1 Arnold J. Toyanbee, *A Study of History*; 12 Vols, OUP, 4th impression, 1948. 4th, p-129, 131, 132, 257–60.

2 Satish Chandra, *Medieval India*, p-271.

3 *ibid*, p-271.

4 J.L. Mehta, *Medieval India*, Vol. III, p-47.

overtaken the Hindu ruling authority and occupied a prominent place in the politics and society¹ of India.

Socio-Religious Condition :

Racial and religious prejudices² were the traits of early Sultanat. The initial impact of Turkish and Afgan rule came in different parts of India where the influence of Islamic culture on the existing Indian ethos found a freer field³. Muslim immigrants from across its borders gradually came to accept their new habitation as a land of their own : the barriers of racial exclusiveness and social elitism which divided the Turkish aristocracy and the native masses were effectively pierced. Out of the fusion of diverse cultures a new civilization was born⁴.

The collapse of political structure of northern India was followed quickly by the disintegration and decay of Indian social setup/civilization. As per the nature of every society the social differences were there with the different religions. At the basic level the ordinary masses exchanged their social and cultural values. They became more tolerant to different modes and practices.

1 B.N. Luniya, Evolution of Indian Culture, p-305.

2 S.A.A. Rizvi, The wonder that was India Vol. II, 1987, Rupa and Company, New Delhi, p-196.

3 Romila Thapar, A History of India, Vol. I, Penguin Books, 1990, p-266.

4 Amir Khusrau Critical studies, Preface by Faiz Ahmed Fiaz, p-IV, National Committee for 700th anniversary of Amir Khusrau in 1975.

Inspite of political revolutions and conspiracies the life of the villagers remained unaffected. They followed their ordinary usual occupation of life, in utter disregard and indifference to the political upheavals. Court politics seldom disturbed the even tenor of village life¹.

It was a period of synthesis of Hinduism and Islam but even then the muslims preserved their exclusive identity in India and this land had to pay a high price for it all in the form of partition of 1947. Inspite of good acceptance both the communities were not able to mix with each other, nothing meet out their gulf of differences.

Pandit Nehru in his book *Discovery of India*² stated that the muslim invaders were absorbed in India their royal dynasties were completely Indianised and they considered India as their motherland. Contrary to this view a prominent historian stated, "Indian Mulsims throughout the succeeding centuries turned towards a spot in Mecca, had their own law code, their own administrative system, their own language, literature, shrines and Saints.

Not only the muslims but even the Hindus kept themselves segregated. Albaruni explains, "They (hindus) call them (muslims) as "Melechhas" (impure) and forbid, any connection with them. Be it by

1 Majumdar and others, *An advanced History of India*, p-399.

2 Ibid, p- 398

inter marriage or any other kind of relationship, or by sitting, eating and drinking with them because they think, they would be polluted¹.

Muslims who adopted India as a permanent residence for them, adopted many Indian customs and styles and beliefs like, faith in astrology and music² as the means of entertainment. Though the music was rare in Islam but it is said that when Firoz Tughluq ascended the throne, he entertained the public for three weeks with music³. This proves that some how not only the masses but even the rulers got to the nerves of the people.

This time the social adjustment was necessary for Hindus, re-establishment of their basics was needed. Defensively the Hindu society was to be strengthened and the 'smrities' to be recast to make apostasy difficult, and at the same time to make provisions for taking those back into society who were forcibly removed from it⁴.

The political triumph and Islam did not lead to intellectual, moral or religious co-text. Whatever India lost in the battle fields was regained by her spiritual forces. The reciprocal influences of the Hindus and muslims were too superficial in character to affect materially the

1 V.D. Mahajan, History of Medieval India, p-354.

2 *ibid*, p-367.

3 *ibid*, p-367.

4 K.M. Pannikar, A Survey of Indian History p-166.

fundamental differences between two communities¹. Though due to difference in religion there existed fundamental differences, beneath the ruffled surface of storm and stress. But then under current a free flow of mutual cooperation harmony and tolerance in different spheres of life was observed in course of time. Both the Muslims and Hindus realized and analysed as well, the futility of war and persecution. Both the communities endeavoured to understand each other².

There was practically a great difference as, one section belongs to the ruling community and another to the early residents and converts. Among all this the great change in society was, that the Brahmins³ and the leading money lenders such as Chaudharis, Khuts and Muqaddams⁴ etc. lost their privileged position. Contrary to it some castes like of weavers⁵ made their position strong by following conversion. According to various perception, finally we can categorize the converts into three sections i.e. (1)Willing converts, (2)Lured converts and, (3)Forced converts.

All of them retained many of their former traditions but at the same time adjusted themselves to the new social situation⁶. How wisely

1 Majumdar, The History and culture of Indian people-The Delhi Sultanat, p-617.

2 B.N. Luniya, Evolution of Indian Culture, p-329.

3 Yusuf Hussain, Medieval Indian Culture, p-119.

4 Satish Chandra, Medieval India, p-273.

5 Yusuf Hussain, Medieval Indian Culture, p-120.

6 Yusuf Hussain, Medieval Indian Culture, p-121.

the muslim rulers grabed the polity and society has rightly stated by Francis Day, "On the one hand their leaders became ministers, admirals, ambassadors and farmers of revenue and on the other they made converts, propagated their religious ideas established mosques and erected tombs which became centers of the activities of their saints and missionaries¹.

Two great religious movements played a leading role in combating religious exclusiveness and narrow mindedness in bringing the people of all communities together. The foundations of Hindu-Muslim society was laid now. Mutual exchange of ideas was there. If the Hindu religious leaders and Saints endeavoured to synthesize hindu-muslim thoughts, the Sufi sect of the muslims, their writers and poets adopted Hindu doctrines and followed many of their traditions. In later years it has been proved that one of the sources of Muslim mysticism was Indian².

The Shakti movement of medieval India represents the first effective impingment on Hindu society of Islamic culture and outlook. It is true that Shakti cult was essentially indigenous, but it received a great impetus from the presence of muslims in this country. The movement

1 Rowlandson, Tuhfat-ul-Mujahidin, Preface The land of the Perumals by Francis Day. p-365.

2 B.N. Luniya, Evolution of Indian Culture, p-329.

not only prepared meeting ground for the devout men of both creeds, it also preached human equality and openly condemned ritual and caste. It was radically new basically different from old traditions and ideas of religious authority. It sought to refashion the collective life on a new basis, envisaging a society in which there shall be justice and equality for all. In which men of all creeds shall be able to develop to their full moral and spiritual stature¹.

According to the basic Hindu mythology there are three paths of salvation viz, (1) Gyan (2) Karma (3) Bhakti². Among these three Gyan and Karma ideology was meant for intellectuals. These are not terse and practicable for an average man; this was the only reason that the succeeding preachers of the vedanta philosophy substituted it by the Bhakti marg, to attract the minds and make Hinduism a more popular and dynamic force³. According to a thought Bhakti movement was the result of Islamic influence in India but the fact is that it only provided momentum to cut short the idol worship and expensive rituals and to propound universal brother hood and equality⁴.

1 Yusuf Hussain, *Glimpses of Medieval Indian Culture*, p-31.

2 J.L. Mehta, *Medieval India*, Vol. III, p-184.

3 K.A. Nilkant Shastri, *Development of Religion in South India*; Orient Longmans, 1963. p-83-89.

4 B.N. Luniya, *Evolution of Indian Culture* p-333.

This became a debateable topic for the historians, some go with the opinion of A.L. Srivastava who called Bhakti as an independent movement without any inclination towards Islamic culture and religion. He criticised the statement of Khalif Ahmad Nizami. "It is rare that any saint of Bhakti movement had not spend his time in the Khanqahs of Sufis"¹. Some of the historians consider the statement of Nizami as correct.

During the time of Bhakti movt. the Hindu society due to its caste rigidity and biasedness was on the whole 'diseased'². Over the conversions and presence of Islamic thought at the base of Bhakti Alberuni questioned, "Why should the people be led on poison in a land where the nectar stream of an ancient and life giving religion flows perennial³. This statement of Alberuni acted as an eye opener to some educated and reformatic bent of people. With their untiring efforts the cult of Bhakti was transformed into a forceful reform movement which engulfed the whole of the country. They condemned idol worship, superstitious beliefs and practices, and meaningless rituals, including the conduct of Yajanas, pilgrimages to the holy places of worship⁴.

1 A.L. Srivastava, Medieval Indian Culture, p-59.

2 J.L. Mehta, Medieval India, Vol. III, p-188.

3 Alberuni's India (Sachau) 1st, Chapter 2.

4 J.L. Mehta, Medieval India, Vol. III, p-191.

13th century was marked with the emergence of Saints like Ramanuj, Madhavacharya in Bhakti movement. They opened the spiritual gates for all castes moving to liberalism¹ theory, which afterwards reached upto Kabir and Nanak. This movement laid stress on the finer values of life and thereby improved the general moral tone of the society as a whole. The movement gave impetus to the national integration² and synthesis between the so called Hindu and Muslim cultures.

By the 13th century the Sufi theory of unity of being or, oneness of existence, known as 'wahadatul-wajud', had emerged through the works of Sufi scholar Ibn Arabi (1165–1240) and made an impact on the whole ethos of Islam³. In the words of Prof. Tarachand, the reason of the spread of Sufism is, 'wherever muslim army marched the muslim saints followed'⁴. Islamic mysticism is Sufism, Sufism was born in the bosom of Islam⁵. The traditions and actions followed in Indian Sufism gives a glimpse of carrying the traits of different religions. Non violence, peace fasting, giving tortures to body, Chilla makus (to flung the body in well

1 J.L. Mehta, Medieval India, Vol. III, p-192, 193.

2 ibid, p-197.

3 A.L. Basham, Chapter 19th, Islam in Medieval India by S.A.A. Rizvi.

4 Tarachand, Influence of Islam on Indian Culture, p- 461.

5 Yusuf Hussain, Glimpses of Medieval Indian Culture, P- 33.

by tying rope to the feet) all these were combinations¹ of Hinduism, Jainism and Buddhism and Sufism as well.

Sufism characterised as a complex phenomenon; comparable to a stream which gathers volume by the joining of tributaries from many lands². It teaches how to purify one's self, improve one's morals, and build up one's inner and outer life, in order to attain perpetual bliss³. According to an observation, the orthodox muslims depend upon external conduct while the Sufis seek inner purity. The orthodox believe in blind obedience, or observance of religious rituals while the sufis think love to be the only means of reaching God⁴.

Rabia, the woman mystic of the 2nd century Hizra says, "Love of God hath so absorbed me that neither love nor hate of any other thing remains in my heart"⁵. Sufis set up their own order under their Sheikhs or Pirs, and spent all their time in devotion and prayers. The view of the Sufis was that the Ulemas had not interpreted the holy Quran correctly and had given up the principle of brotherhood of Islam. The Sufis called the Ulemas as opportunists who ran after the Sultan to win over favours⁶.

1 K.A. Nizami, Religion and Politics, p- 178-179.

2 Tarachand, Influence of Islam on Indian Culture, Allahabad, 1946.

3 Quoted by Valiuddin in A.L. Srivastava's Cultural History of India, Op. Cit., p- 35, 36.

4 Yusuf Hussain, Gilimpes of Medieval Indian Culture, p- 35, 36.

5 Yusuf Hussain, Gilimpes of Medieval Indian Culture, p- 34.

6 V.D. Mahajan Medieval India, p- 372.

In India the Chishti sect emerged on the Scene at first. This Chishtia Silsila adopted many traditions from Hinduism like bowing in front of Sheikh, to give water to the visitors etc. At the same time they influenced the Hindu section also which gave rise to the innovations in field of linguistics and music¹. The extraordinary success of the Chishti order was due to the fact that it knew better how to adopt itself to the usages and customs of the country in which it had come to settle.

It was also due to the personality of its early leaders², like Khwaja Muinuddin Chisti. Baba Farid the well known Sufi of the 13th century was the pir (Guru) of Sheikh Nizamuddin Auliya³, who had the Amir Khusrau as his murid (disciple). Baba Farid passed the perception that, the main purpose in the path of Sufism is the concentration of heart which could be achieved only by abstention from the prohibited means of livelihood and the association with Kings⁴.

Other than Chisti order Surahwardy, Qadiri and Naqshbandi orders (Silsilas)⁵ also established a platform for their Sufi philosophies in India. Among them the Sufis of Surahwardi accumulated vast wealth

1 A.L. Srivastava, Culture History of India, p- 62.

2 Yusuf Hussain, Glimpses of Medieval Indian Culture, p- 36.

3 Prof. Mohd. Habib, Politics and Society during the early medieval period, Collected works of him, Vol. I, edited by K.A. Nizami.

4 Yusuf Hussain, Glimpses of Medieval Indian Culture, p- 39.

5 B.N. Luniya, Evolution of Indian culture, p- 346, 347.

unlike Chishti Sufis and others¹. Sufism stood for self purification and complete absorption in their God. Purity of heart was considered much greater than rituals and traditions. According to a version, a Sufi had to pass through ten stages of dedication to the Supreme Power, viz Tauba (repentance), Wara (abstinence), Zudh (piety), Faqr (poverty), Sabr (patience), Shukra (gratitude), Khauf (fear), Raya (hope), Tawakkul (contentment) and Riza (submission) to the divine will². About the Sufis in India we can quote,

“The Sufis in India, as else where, attached an esoteric significance to the teaching of the Quran. To them it had a deeper and more inward sense, but they did not claim any exclusive knowledge of the mysteries of existence. They however propounded a scheme of life within the limits set by the law of Islam (Shariat). They considered that Shariat paved the true path (Tariqat) to the ultimate goal of attaining nearness to God. They preached inward light as against the dogmatic formalism of the ecclesiastics and the legists. Their exalted idealism brought spiritual solace and comfort to many a heart, tossed on a sea of uncertainty and doubt”³

This ideology appears as only the one side of the coin, its other side is, “Sometimes they (Sufis) use royal powers to convert Hindus and

¹ B.N. Luniya, Evolution of Indian culture, p- 346.

² K.A. Nizami, Religion and Politics in India op. cit, p- 231.

³ Yusuf Hussain, Glimpses of Medieval Indian Culture, p- 68, 69.

used to the killing of innocent people. It was also stated that the punishment of leaving the religion is death¹. If the fanatic ideology of this exceptional sect, left aside, Sufism indeed was a thought of intense devotion, 'love' - its passion, 'poetry, song and dance' its - worship and 'passing away in God', - its ideal². A keen observation makes it appear as parallel to the branch of vedanta philosophy of Hindus³.

The religious movements of Bhakti and Sufism put a check over the grudges among both communities and quenched mutual understanding among them. The liberal Sufis and the Bhakti saints posed a challenge to the orthodox elements in Islam and Hinduism⁴. Both the communities shed their religious pre-judices, and contributed to the growth of rational life and knowledge⁵.

Education and Languages :

Education during medieval age was based on religion⁶. The important section of knowledge like economic and political were left a side upto an extent. Sanskrit language, philosophies and Hindu religious works were ousted by the new system. Dr. Yusuf Hussain states, "In medieval age thinking and perception was religious. Politics, philosophy

1 A.L. Srivastava, Medieval Indian Culture, p- 62.

2 Tarachand, Influence of Islam on Indian Culture, Allahabad, 1946.

3 A.L. Srivastava, Cultural History of India.

4 Satish Chandra, Medieval India, p- 225.

5 Dr. Ishwari Prasad, History of Muslim Rule in India, p- 203.

6 J.L. Mehta, Medieval India, Vol. III, p- 155.

and education were under control of casticism and these were moulded according to the religious definitions. Verbal and expression style of masses also appeared biased with religion¹.

The centres of higher learning were the Madarsas², almost exclusively financed by the state while the primary schools called maktab³. They were associated with Maszid, Khanqahs, Dargahs and other holy shrines or places of worship⁴. Seperate indentity⁵ of muslim community was maintained by the Ulema who were the educators from top to bottom. The teachers were free to form their syllabus and teach the subjects they liked, religion being always an inseparable part of it⁶. Ghazi was the centre of Islamic learning and in 13th century Delhi⁷ appeared the main centre for the same. Education was basically on verbal grounds⁸. Students were expected to learn whole Quran⁹ by heart.

The contemporary literature, particularly the Ijaz-i-Khusravi gives us an indication of the curriculum adopted by the various Madarsas of early medieval age. Weightage was given to advanced

1 Yusuf Hussain, *Glimpses of Medieval Indian Culture*, p- 71.

2 *ibid*, p- 71.

3 Yusuf Hussain, *Glimpses of Medieval Indian Culture*, p- 71.

4 J.L. Mehta, *Medieval India*, Vol. III, p- 156.

5 A.L. Srivastava, *Medieval Indian Culture*, p- 100.

6 *Aministrative system of Delhi sultanat*; Kitab Mahal, 1959, p- 162.

7 Dr. Laik Ahmad, *Medieval Indian Culture*, 2004, Allahabad, Sharda Publication, p- 45.

8 J.L. Mehta, *Medieval India*, Vol. III, p- 157.

9 *ibid*, p- 158.

study in languages and literature of Persian and Arabic. The Islamic studies, include Manqul-theology, Lafsir-exposition of scriptures, Madis-traditions of prophet and Fiqh-jurisprudence. The secular subjects of higher education comprised Riyazi-mathematics, Kalam-scholasticism, Najun-astronomy, Akhlaquiat-ethics, Falsafa-philosophy, Tasawwaf-mysticism, Montic-logic, Twarikh-history and Maqulat-rational sciences, the last named subject comprised an elementary knowledge of modern biology, physics and chemistry¹.

According to Islamic tradition a child should be sent to the school when he is four years, four months and four days old. A 'Bismillah' ceremony similar to the upnayana Sanskar of the Hindus was performed at an appropriate time fixed in consultation with an astrologer².

The traditional educational Hindu system of India remained in vogue, without much change. Hindu Pathshalas and Gurukuls were maintained by Brahmins and priests or Jain scholars³. Education was free there and accessible to all except to Sudras. Institutes of higher learning were called by different names at different places as Gurukuls, Gurugrihas, Maths, Tols, Sangam, Chatuspathis or Chaupasis⁴, equal to the prevailing modern residential institutions. Ashram system was

1 J.L. Mehta, *Medieval India*, Vol. III, p- 158.

2 *ibid*, p- 156.

3 *ibid*, p- 146.

4 J.L. Mehta, *Medieval India*, Vol. III, p- 147.

present and Guru was considered even greater to parents. At some places Rajput kings were the Patrons of learning and were themselves scholars.

Dhar and Ujjain were famous centres of Sanskrit learning. The Sanskrit language in this age had to share increasingly its pride and place with Persian for about eight centuries¹. Persian was Indo-Aryan in origin and a distant cousin of Sanskrit. It married to semitic family whose script it had adopted, along with the Islamic faith. This rich, graceful and melodious language brought with it the refreshing breath of Sufic thought. It served as a stimulus to the resurgence of religious, consciousness in Medieval India. It widened the intellectual horizon of Indian poets and thinkers who felt its affinity to the spiritual insight of the Upanishads. Its influence on Indian thought was both healthy and liberative. A fact which is amply borne out by a considerable body of Indian literature, from Kabir to Raja Ram Mohan Roy. It also brought with it a tradition of secular poetry both narrative and lyric, which was a much needed relief from the monotony of the prevailing modes of piety².

Dehlavi or Hindawi was the mother of what subsequently became known as Urdu and Hindi languages respectively. During early stages of

1 A.L. Basham, Chapter 21st. Medieval Indian Culture by Krishna Kriplani, p- 303.

2 A.L. Basham, Chapter 21st. Medieval Indian Culture by Krishna Kriplani, p- 303.

development both these languages were identical with the exception of their scripts. One of the pioneer experimenters in them is the Muslim poet Amir Khusrau, the remarkably versatile genius of the 13th to 14th century¹. This Hindi or Dehlavi was the mixture of Khariboli, Braj, Rajasthani and Haryanavi² etc. Our poet Khusrau used the Hindavi or the Dehlavi medium in his compositions and mentioned it in the introduction to his *Diwan-Ghurratul Kamal*³. The adoption of mixed style (mingling of languages) was later called *Rekhta*⁴.

Economic Conditions :

Financial policies of the Sultanat indicates that, luxuries are meant only for power bearers. Sultans continued to enjoy all the monetary benefits and leisures⁵. Amir Khusrau the courtier of seven Sultans observed that the distribution of money was not proper. The deserving workers won't get the share of their labour, their condition was miserable and became deteriorated day by day. He once commented, "Every pearl of the crown of the emperor is made up of blood drops of peasants"⁶.

1 A.L. Basham, Chapter 21st. *Medieval Indian Culture* by Krishna Kriplani, p- 306.

2 Yusuf Hussain, *Glimpses of Medieval Indian Culture*, p- 102.

3 *ibid*, p- 103.

4 *ibid*, p- 103.

5 Alberuni *Kaa Bharat*, translator Rajnikant Sharma. p- 6.

6 Ishwari Prasad, *Medieval India*, p- 372.

During the Sultanat period, India was famous for her fabulous wealth. The account of Muslim historian show that India was prosperous both industrially and economically and there was the abundance of all the necessities of life¹. The main source of the wealth and economy of India was agriculture². In most parts of India the soil was fertile, the rainfall was copious and resulted in prosperity. To quote Moreland, "There was fertile land to spare, waiting for men, with the resources needed to bring it under plough". At the same time the state was anxious to encourage people to bring more land under cultivation³.

Having agriculture the main occupation villages formed the basic unit of economic organization. The prominent feature of the Indian community was a harmonious co-ordination of the specialized functions of its various components and groups of workers. The villages were self sufficient and fed the number of rural industries viz. making of ropes, baskets, and manufacture of sugar, scents, oils etc. Craftsmen like weavers, leather workers, wood workers etc., were the natives of each village. Every village possessed a small market for the sale and purchase of necessities of life⁴. The banjaras carried the agricultural and other products from one corner of the state to the other through huge carvans.

1 V.D. Mahajan, Medieval India.

2 A.L. Srivastava, Medieval Indian Culture, p- 27.

3 V.D. Mahajan, Medieval India, p- 372.

4 S.C. Raychoudhary, Social, Cultural and Economic History of India, Part-II, 2001, New Delhi, p- 76.

Inland trade increased in the 13th and 14th centuries as a result of growing urbanisation¹. Turkish regime released social forces which created an economic organisation considerably superior to the one that had existed before. It led to the expansion of towns and important alterations in agrarian relationships². The feature was not only the expansion of towns but Indian states came in contact with the outside world. Hundreds of traders from Bukhara, Samarkand, Balkh, Khurasan, Khwarizm, Iran and Europe poured into India. The ports of Tattak, Broach, Surat, Rajapur, Goa and Karwar were Indian doors to Arabia, Persia, Turkey, Egypt, Abissinia, Zanzibar etc.³ This provided momentum to the trade and commerce. This became a means for the exchange of ideas, customs and traditions.

The entire trade and commerce was monopolised by a handful of rich people who made huge fortunes by their trade with the foreign countries. The big towns bearing large scale industries served as centres of distribution for the agricultural and industrial products⁴. The brokers and carrier of goods found scope for their livelihood. If we believe on Manrique, there were as many as six hundred brokers and middlemen in Patna and most of them were wealthy⁵.

1 S.A.A. Rizvi, The wonder that was India, p- 219.

2 Satish Chandra, Medieval India, p- 145.

3 Yusuf Hussain, Glimpses of Medieval Indian Culture, p- 137.

4 S.C. Ray choudhary, Social Cultural and Economic History of India, p- 76.

5 ibid, p- 79.

In its taxation system the state took a large share of the produce from land in the form of land tax and various other duties. Out of the remainder the peasants distributed fixed share to the various classes of domestic and other labours. A certain share was also marked for the priests and domestic animals¹. Kharaj, Khums, Jaziya and Jakat i.e., land tax, war booty, tax imposed on Hindus, religious charity; 2½% of income of Muslims were the essential taxes. These were the major source of income of state, and besides them, other taxes were varied from Sultan to sultan.

In fine we can say that 13th century was an age of splendour and chivalry, conquest and glory; intrigues and in human massacres; ingratitude and fratricides; and also an age of liberal and compassionate humanity². However, Muslim invaders not only plundered the wealth of India but expanded their religion also by following Quran which explains, "Fight ye those who believe not in Allah, nor in the Final day; who do not make taboo that which has been made taboo by Allah and his Apostle; who follow not the teachings true among the peoples of the book; untill they willingly offer 'jaziya' and are quite subdued³.

1 S.C. Ray choudhary, Social Cultural and Economic History of India, p- 75, 76.

2 Raja Sultan Maqsood, Khusrau the Innovation in Amir Khusrau Critical studies at National Committee for 700th Anniversary of Amir Khusrau in 1975, p- 79.

3 Hashim Ali, The Quran, sura 9 (barat), verse 29, translated, Charles E. Tuttle Company, Japan, 1974.

There were changes in the economic life. Trade crafts received a stimulus and many new towns arose as a center of administration of trade and craft. Culturally it marks the beginning of new stage in the growth of India's composite culture. It saw the introduction of new features in art and architecture and their diffusion to all parts of country. New architecture was the synthesis of the tradition of Central Asia and Persia with the pre-existing Indian styles¹. New languages Arabic and Persian became a part of India's linguistic heritage. Historical writings first time became important component of Indian literature. New form of literature like 'qawallis'², ghazals³, and introduction of new ragas⁴ in music signifies the era.

Besides this scenario the age witnessed the close contact of two different and distinct cultures and people, the Hindus and the Muslims⁵. To conclude the remarks of E.B. Havell, are worth noting, "Islam seized her political capitals, controlled her military forces and appropriated her revenues, but India retained what she cherished most, her intellectual empire and her soul was never subdued"⁶.

1 A.L. Basham, Chapter 22, Muslim Architecture in India by Martin and Briggs, p- 311.

2 A.L. Basham, Chapter 16, 'Music' by N.A. Jairambhoey, p- 237.

3 ibid, p- 238.

4 ibid, p- 220-221.

5 B.N. Luniya, Evolution of Indian Culture, p- 304.

6 B.N. Luniya, Evolution of Indian Culture, p- 313.

Chapter-III

Amir Khusrau's Contribution In the Development Of Hindawi Language, Masnavis and Verses

Today the reformed 'Khari Boli'-Hindi is the mother tongue of India and its Arabic cum Persian style-Urdu is the mother tongue of Pakistan. Khusrau is the very first poet of the national languages of these nations. He could be called as the father of Hindi¹. "Isbaat guft hind va huzzat ke raazah ast, parsi va tarki aj alfaz khush gawar." (Indian language is superior to Persian and Turkish language because of its best word formation. This is proved now).² The above mention of Khusrau in Masnavi "Khizr Khan and Deval Rani" itself approves the love of Khusrau for this language.

He was a regular visitor to the meeting place of his spiritual Guru Nizamaddin Auliya where qawwalis were sung in praise of Allah). May be the influence of this practice inspired him to write in the preface of his Diwan "Ghurattul Kalam". "Turk hindustaniyam man hindawi

1 Dr. Sohanpal Sumanakshar, Amir Khusrau, p-19.

2 Dr. Parmanand Panchal, Amir Khusrau vyaktitva and kratitva, p-44.

goyam javab, misri nadaram kaj arab goyam sukan”¹. (I am a Hindustani Turk and I reply in Hindavi, I am not having citizenship to talk in Arabian language). Hindi at the time of Khusrau was a versatile language like his own caliber It includes Khari Boli, Rajasthani, Braji, Gujari, Dakkhini, Saddhukari, Awadhi and Maithali etc.²

Religion, love of art and literature search for beauty and innovations were his dominant life motives. As a Sufi and as one of the famous disciples of Nizam-uddin Auliya, he was of the world and also out of it. In the sense that although he had to earn by his literary trait, he kept himself out of the controversial situations arising from the ups and downs in the field of politics and religion³. His lyrics written in an ecstasy of sufism stir his readers to rise above and enjoy the thrills and throbs of the vision of the divine.⁴

Khusrau had woven the contemporary emotions with the prevailing languages. He became the master of his own style. He used the language to compose which the people speak and write. He embellishes, elevates and enhances its power. To analyse much the Dohakosh edited by Harprasad Shastri and later by Rahul Sankratyayan

1 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva) p- 39

2 Jamila Ali Jafri, “Hindi Kavita Islami Sanskriti ke Paripeksha Main”, First Edition, Campus Publication Varanasi, p- 93

3 S.H. Askari, Amir Khusrau as a Historian. p- 3.

4 Syed Sabahuddin Abdur Rahman, Appreciative study of variagatedness of Amir Khusrau's poetry. Commemoration Volume, p- 99.

could be quoted. It gives many such examples of mixed verses, which were the early beginnings of languages like Bengali, Oriya, Bhojpuri and other forms of Eastern Hindi¹.

Khusrau mastered the spoken language of Hindustan and composed in the same remarkably. Some of the historians like prof. Wahid Mirza and Prof. Mahmud Shirani² draw out the influence that his works in Hindi/Hindavi was of lesser importance. Famous critic Safdar Aah seems to be a defender in the mention of this statement. He was of opinion that many of the muslims don't want to attach the pious name of Hazrat Amir Khusrau with any of the Hindustani language³.

In contrast to the mention of Dr. Parmanand Panchal, Dr. Sohanpal Sumanakshar states, 'according to Wahid Mirza Hindi/Hindavi was the mother tongue of Khusrau'⁴. This research was favoured by Chiria Koti and Sajaat Ali Sandelwi. Acharya Ram Chandra Shukla praised Khusrau among the first poets of Khari Boli. A.J. Arved in his classical Persian Literature bestowed him with the title of "Tuti-i-Hind"⁵. Khusrau was the first exponent of the poetic usage of Hindustani (now branched off into Khariboli Hindi and Urdu). A magnificent contribution he has done

1 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry Commemoration Volume, p-300.

2 Dr. Parmanand Panchal, Amir Khusrau vyaktitva aur kratitva, p-40.

3 ibid, p-40.

4 Dr. Sohanpal Sumnakshar, Amir Khusrau, p-18.

5 Dr. Sohanpal Sumnakshar, Amir Khusrau, p-18.

to enrich the poetry of Hindi. In enlarging its content and enchancing and embellishing its forms.¹

Expression in various languages has been seen in the works of Khusrau. Mongols Turks, Bhuddhists, Jains and Hindus gave priorities to different languages but from the amalgamation of all these, language of common masses' was formed. Maximum contemporary languages became base of Khusrau's literature. "Man ba jaban laye kasan beshatre, karda am aj tabaye shinasa gujre."² (I had got some introduction from each language). This might be the result of the Hindi which contained traces of Apbhransha on the one hand and the shadows of the nascent languages on the other. In his Masnavi Nuh Sipihr Khusrau has enumerated the languages of India.³

The mother tongue of Khusrau was western Hindi but by the end of 13th century it was giving rise to regional features. The native place of Khusrau was Agra having a tinge of Braj. Most of his life passed in Delhi known for its Khariboli. Though the dialects didn't have much variations but for Delhi it should be "pre khari boli" and for Agra "pre braj".⁴ Khusrau's contribution to Hindi poetry could be classified into its three aspects :

1 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry Commemoration Vol., p-300.

2 Dr. Prabhakar Machwe, Amir Khusrau's Hindi poetry, commemoration vol., p- 301

3 Prof. Gyan Chandra Jain, Amir Khusrau and Khari Boli, Commemoration Vol., p-307.

4 Prof. Gyan Chandra Jain, Amir Khusrau and Khari Boli, Commemoration Vol., p-307.

1. Language
2. Content and choice of subjects
3. Form: verses innovations and technique.¹

During the times of Khusrau, sanskrit was not the verbal language of masses and thus the literature composed at that time contains more 'tadbhav' (i.e. corrupt/wrong word) words in compare to the 'tatsam' (i.e. pure sanskrit word)² This practice continued by the composers of age which developed the use of mix language i.e. Perisan, Arabic, Hindi, Khari Boli, Prakrit etc.

For eg.

1. “खुसरो ऐसी पीत कर जैसे हिन्दू जोय, पूत पराये कारने जल-2 कोयला होय”

In this verse the words like 'aise', 'jaise', 'paraye', 'jal-jal' are clearly the words of Khari Boli.³

2. “खुसरो रैन सुहाग की जागी पी के संग, तन मेरो मन पीउ को दोऊ भये इकरंग”

'Jagi', 'pee' and 'ke' are words of Khari Boli and 'mero', 'peu ko', 'dou bhaye' are from Braj Bhasha.

1 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry, Commemoration Vol., p-301.

2 Dr. Zaheer Fatehpuri, The Influence of Amir Khusrau on the Development of Indo Aryan Languages, Chap-VI, Nat.Com. for 700th Anniversary of Amir Khusrau 1975. Amir Khusrau Critical studies, p-86.

3 Dr. Gopichand Narang, Amir Khusrau kaa Hindi Kavya, p-34.

Khusrau was liberal enough to carry the words from any source¹ he therefore composed in mixed language i.e. the language of masses². Prosperous vocabulary and idiomatic use of language imparted his poetry “an unusual texture and tone”³.

When we talk about the content and subject matter we⁴ can consider him as an Renaissance figure of the age. He was one among the daring poets who were having the feudalism as their background but learned as well as portrayed from the common man. Many of his works e.g.-Kah Mukarni, Lokgeet and Pahelis have in them the content of masses.

“Amman meray baba ko bhejo ri, Ke Saavan Ayaa

Beti tera baba to boodha ri, Ke Saavan Ayaa”⁵

“Anaar kyon naa chakkha ?, Wazir kyon naa rakkha ?

Ans. Dana nahi tha”⁶

“Woh aaye tab shadi hovay, Us bin dooja aur na koye,

Meethay lagen vaa ke bol, Aye Sakhi saajan, Naa sakhi Dhol.”⁷

1 Dr. Prabhakar Machwe, Amir Khusrau's Hindi poetry, Commemoration volume, p-301.

2 ibid, p-301.

3 ibid, p-302.

4 ibid, p-302.

5 Internet

6 Internet

7 Internet

The third classification consists of the formation of verses and innovations in the old technique. Doha, Paheli, Keh Mukarni, Ghazal, Prose, Mixed language verses, Masnavis, etc. were some of the styles in which Khusrau composed. In this whole work time to time with reference to the context the description of each and every style would be made. But a unique feature of his style needs to be mentioned here. A 'Savaiyya'¹ stanza composed by him which is a combination of half Persian and half Braj Bhasha i.e.

Je hal miskin makun taghaphul, duray naina banay, batiyan
 ki tabe hijran na dame ai jan, na lehu kahe lagay chhatiyan
 Shabane hijran daraz chun zulf, va roze vaslat chu umr kotah
 Sakhi piya ko jo main na dekhun, to kaise katun andheri ratiyan².

(Don't take me for granted, O! Dear I can't tolerate the separation from you. Your magically beautiful eyes deceived me and taken with them the peace of my heart. Nights of separation are long like your hair and union is too short as life. Tell me without the meeting of glance with you, how should I pass the dark and lonesome nights.)³

Khusrau was master to fuse the genius of poetry with the genius of music.

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- 1 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry Commemoration volume, p-300.
 - 2 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry Commemoration volume, p-300.
 - 3 Dr. Gopichand Narang, Amir Khusrau kaa Hindavi Kavya Vani Prakashan, Delhi, 2002, p-37.

खुसरो दरिया प्रेम का, उल्टी वा की धार

जो उतरा सो डूब गया, जो डूबा सो पारा।¹

(Oh Khusrau, the river of love, Runs in strange directions,

One who jumps into it drowns, And one who drowns, get across.

Khusrau sustained in an era in which Sultans patronised the vernacular languages. Common masses felt a need of a language for their own; some what different from the language of court i.e. Persian. At that time the adoption of mixed language by Khusrau represents the sublime understanding and matchless caliber of him.² Contrary to these views Dr. Wahid Mirza raised a point. How could Khusrau in the 13th century know the Hindi which is spoken now round around Delhi? Why has no other previous Hindi writer used that language.³

These questions raised by him are no doubt pertinent and difficult to answer. Hindi was the dialect profoundly developed during his time and utilized in literature. Wahid Mirza himself clarifies his doubts as, what reason we may ask, is there to suppose that the dialect has changed a good deal since then - that the spoken Hindi of the day was materially different from the Hindi of today ? A language once it has crystallized

1 Khusrau's Dosukhnay (Poetry) (From Internet).

2 Jamila Ali Jafri, Hindi Kavita Islami Sanskriti ke Paripeksha Main, 1st Edition, Campus Publication, Varanasi, p-110.

3 Dr. Wahid Mirza, Life and works of Amir Khusrau, p-230.

into a definite form would not change very much with the lapse of time, least of all in India where every thing moves so slowly and where there have been really few influxes, of foreign linguistic elements ?¹

To defend his point strongly he provides the example of castes' trait, dressing styles, physique build up, customs and habits, physiognomy² and many more. If these aspects change partially then why and how could we expect a big change in the language? Though it is possible that succeeding copyist have made slight modifications according to the idiom of the time in the forms of the words employed by Khusrau.³

Almost all the historians of Hindi literature have listed Amir Khusrau as one of the first poets of Khariboli Hindi.⁴ Evidences given by Jamila Ali Jafri that, "Tradition of Hindi start with Masud (1050-1131) in North and moved to Gujarat and reached upto Bandanawaj, Gaisudaraj (1318-1422) in South. It gets expansion from Shaikh Ahmad Khattu (1336-1445) in west upto Vidyapati (1375-1418) in East,"⁵. This mention itself clarifies the coverage of time-period of Khusrau and of his assesment as one of the emerging poets of Hindi.

1 Dr. Wahid Mirza, Life and works of Amir Khusrau, p-230.

2 ibid, p-230.

3 Dr. Wahid Mirza, Life and works of Amir Khusrau, p-230-231.

4 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry. p-301. Commemoration Volume.

5 Jamila Ali Jafri, Hindi Kavita Islami Sanskriti ke Paripeksha mein. 1st Edition, Campus Publication Varanasi, p-92.

To his philosophical nature imbibed into literature compelled Jamila Ali Zafri to quote Maulana Shibli, “Firdausi couldn't surpass Masnavi, Saadi find it hard to be equal to Kalidas. Hufiz, Urfi, Naziri followed the limitation of Ghazal but the empire of Khusrau welcomed Gahazal, Masnavi, Kasida, Rubai etc. all at the same time”.¹

Persian-Hindi vocabulary: the Khaliq Bari² had much more linguistic importance behind literary. It was an experimental work at that time. Though the composition of this is doubted by many of historians like Mehmood Shirani and Dr. Masud Khan,³ but Wahid Mirza a renowned biographer of Khusrau provide us with the information that how with the help of Syed masud Hasan. Rizavi of Lucknow University⁴, Khaliq Bari is credited as the work of Khusrau;

1. “Khusrau's age was a time when the need for such a vocabulary was pressing and a man of his versatile genius and indefatigable energy was sure to turn his attention to it;
2. It has always been considered to be Khusrau's composition. The author of the ‘Allah Khudai’ written in imitation of Khaliq Bari,

1 Jamila Ali Jafri, Hindi Kavita Islami Sanskriti ke Paripeksha mein. Ist Edition. Campus Publication Varanasi, Maulana Shibli in Hayaat-i-Khusravi, p-18.
 2 Wahid Mirza, Life and Works of Amir Khusrau, p-231.
 3 Dr. Parmanand Panchal, Amir Khusrau (Vayaktitva and Kratitva), p-51.
 4 Wahid Mirza, Life and works of Amir Khusrau, p-231.

for instance, seeks help from the soul of Khusrau in the opening verses of his poem;

3. It contains certain words, such as 'jital' common in Khusrau's time, but unfamiliar to later writers;
4. The last verse contains Khusrau's name so aptly and naturally as to leave no doubt about the authorship."¹

मौलवी साहब सरन पनाह

गदा-भिखारी, खुसरोशाह²

In 1964 Dr. Shir Ram Sharma from the stage of Nagari Pracharani Sabha edited Khaliq Bari in Hindi and tried to prove it a work of Khusrau.³

The edited collection of today's Khaliq Bari is having following no. of words of various languages :-

Arabic-237, Turkish-2, Persian-482, Hindi-575⁴

खालिक बारी सिरजन हार, वाहिद एक बदा करतार।

रसूल पैगंबर जान बसीठ, यार दोस्त बोले जो ईठ॥

इसमें अल्लाह खुदा का नावं, गर्मा है धूप सायः है छायां॥

1 Wahid Mirza, Life and works of Amir Khusrau, p-232.

2 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratititva). p-52.

3 ibid, p-52.

4 ibid, p-53.

In Khaliq Bari the Persian poetry impacted its best and by it only an idea is provided about the contemporary spoken words which were actually not known.¹ In spite of its compositions Khaliq Bari was often questioned by the writers like Mahmood Shirani. After a great controversy over this work in 1949 Dr. Wahid Mirza presented his research in London University and agreed that the maximum part of it was composed by Amir Khusrau.² Other than Dr. Mirza many of the early researchers proved Khaliq Bari a work of Amir Khusrau like Mumtaz Hussain, Prof. Gopichand Narang, Dr. Parmanand Panchal and Dr. Sohanpal Sumanakshar etc.

The work of Khusrau was the greatest contribution to the development of the language of Hindi and Urdu. Though the work possesses very little of literary interest but a linguist find it instructive and of much use. It is divided into parts of unequal length in different metres, giving Hindi equivalents for Persian and Arabic words.³ In spite of some of the technical errors in the work like repetitions, defects or rhymes and irregularities of metre⁴ the work is proved as a helping hand. It was valuable to contemporaries who wanted to learn both the

1 Dr. Muhammad Hussain Azad in "Aab-i-Hayat, Lahore, 14th Edition, p-71.

2 Dr. Gopichand Narang, Amir Khusrau ka Hindari Kavya, Vani Prakshan, 2002, New Delhi, Translated by Nur Nabi Abbasi, p-103.

3 Dr. Wahid Mirza, Life of Amir Khusrau, London, p-231.

4 Hafiz Mahmood Sherani, Punjab Mein Urdu (Urdu in Punjab), Lahore, 1927.

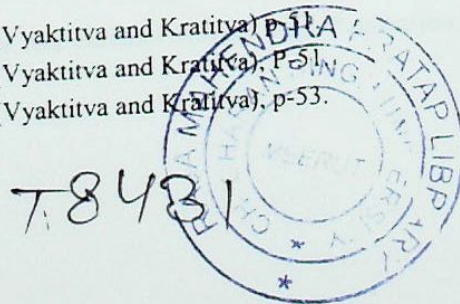
languages at that time. It was also a good contribution towards khariboli.¹

With the language expertise we should appreciate the pure and social motive behind the composition of Khaliq Bari. The various muslims migrating from Arab, Turkistan and Iran² had to know about the basal or the language of the masses of that time of Indian states. Khaliq Bari provided an impetus to the verbal and literary development of the Indian languages, migrated persons find it easy to learn about local natives and local people also had it as a boon to understand the language of new inhabitants to their land. In this way Khaliq Bari played a great role in the amalgamation of two different countries' culture their language and traditions.³

This work of Khasrau is the dictionary of its own kind i.e. in poetic metre.⁴ It is said that it was so interesting that became an essential part of that time of education.⁵ (madarsas in particular). The popularity and authenticity of the work could be proved by the following lines,

एक लाख ऊँट, सवा लाख मारी, तेहि पर लादी खालिक बारी⁶

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- 1 Prof. Gyan Chand Jain, Amir Khusrau and Khari boli, Commemoration Volume, 1975, p-320.
 - 2 Dr. Sohanpal Sumanakshar, Amir Khusrau. p-63.
 - 3 ibid, p-63-64.
 - 4 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Krativya) p-51.
 - 5 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Krativya), p-51.
 - 6 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Krativya), p-53.



The works of Khusrau in Hindi/Hindawi could be analysed them under different headings :

1. Paheliyan (Riddles)

In 1763 M.S. Sprenger of Germany compiled the collection of the riddles written by Khusrau. Till date this collection is the most authentic source of these riddles. These had a glimpse of down to earth concept at the one hand, and the zenith of spirituality at the other. Some examples are as follows :-

“सब सखियन का पिया प्यारा, सबमें है और सबसों न्यारा

वा की आन मुझे ये भा, चाकी है बिन देखे चा”

उत्तर : हन्द-ए-इलाही

इश्क भरा है देख ले और जगत से सोता दूर

एक अचंभा हमने देखा दहरी' का नासूर

उत्तर : कुआँ

* धरती

“गुप्त घाव तन में लगे और जिया रहत बेचैन

1 Prof. Gopichand Narang, Amri Khusrau kaa Hindavi Kavya, Vani Publication, 2002, New Delhi, p-115.

2 ibid, p-116.

ओखत (औषधि) खाय दुख बढ़े सो को सखी कुछ बैन''

उत्तर : इश्क

पतली जैसी कामिनी और देह लचकत है सारी

मुहँ नहीं और दांत घनेरे काट खात है नारी¹

उत्तर : आरी

जल तो जीवन मोल है और विन जल सों कुमलाय

फिक्र अगन वो कौन सी जो पौन लगे मर जाए

उत्तर : चराग

एक तिरिया है नकचढ़ी। और हाड़ सी सारी देह

दो तालन की रानी। कहिये नैनन साथ सनेह²

उत्तर : ऐनक

खड़ा भी लोटा पड़ो भी लोटा

है बैठा और कहे है लोटा

खुसरो कहे समझ का टोटा³

उत्तर : लोटा

तेली का तेल कुम्हार का हंडा

हाथी की सूंड, नवाब का झंडा⁴

1 Prof. Gopichand Narang. Amir Khusrau kaa Hindavi Kavya, Vani Publication, 2002, New Delhi, p-123.

2 ibid, p-124.

3 ibid, p-127.

4 Dr. Parmanad Panchal, Amir Khusrau (Vyaktitva and Kratitva) p-91.

5 ibid, p-95.

उत्तर : दिया

एक कहानी मैं कहूँ तू सुन ले मेरे पूत

बिन परोँ वह उड़ गया बांध गले में सूत

उत्तर : पतंग

दाना-दाना नाते में, सब का लेखा खाते में

कर यारी वा नारी से, हर को भजो विचारी से

उत्तर : माला

सब कोई उसको जाने है, पर एक नहीं पहचाने है।

आठ घड़ी में लेखा हैं, फिकर किया उन देखा हैं।

उत्तर परमात्मा

2 Keh Mukaranis : (saying no)

These were the verses with double meanings

(1) एक सजन वह गहरा प्यारा, जा से घर मेरा उजियारा

भोर भई तब विदा किया, ऐ सखी साजन ना सखी 'दिया'

(2) नीला कंठ और पहिरे हरा, सीस मुकुट नाचे वह खड़ा

देखत घटा अलापै जोर, ऐ सखी साजन, ना सखि 'मोर'

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- 1 Dr. Parmanad Panchal, Amir Khusrau (Vyaktitva and Kratitva), p-106.
 - 2 ibid, p-113.
 - 3 Dr. Parmanad Panchal, Amir Khusrau (Vyaktitva and Kratitva), p-94.
 - 4 Dr. Parmanad Panchal, Amir Khusrau (Vyaktitva and Kratitva), p-120.
 - 5 ibid, p-124.

Many of the keh mukaranis are considered as the most sensuous part of the Khusrau's poetry. But then this is the matter of perception of the reader. It also depicts the human nature of the society which ponder over one direction only.

3. Do-Sukhane (Answers with double meaning). These are the verses whose answer is having (श्लेष) metaphor. The questions are cryptic, two together appear as having no connection with each other but Khusrau with his masterly wit punned upon the words and presents one reply to them.

(a) Anar kyon naa chakha ?, Vazir kyon naa raakha ?

'Dana' naa tha.¹

(b) Dholki kyon na baji ?, Dahi kyon na jami ?

'Madhi' na thi.²

(c) Roti jali kyon ? Ghora ada kyon ?, Pan sada kyon ?

'Phera' naa tha.³

(d) Pandit kyon pyasa ?, Gadha kyon Udasa ?

'Lota' naa Tha.⁴

(e) Deewar tooti kyon ?, Raah looti kyon ? 'Raaj' naa tha.⁵

1 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry Commemoration Volume, p-305.

2 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry Commemoration Volume, p-305.

3 ibid, p-305.

4 ibid, p-305.

5 Dr. Parmanand Panchal, Amir Khusrau(Vyaktitva aur Kratitva). p-127

Do-sukhne reveals the language command of Khusrau which include the usage of idioms¹, metaphors and local words. The two opposite ends which one can't even think of joining in a verse, he composed and answered them in one word.

4. Nisbat (relation, in common)

These are another form of riddles having one word in common of Hindi as well as of Persian language² such as.

(a) Makan aur kapde mein kya nisbat hai ?

Lattha³

(b) Aadmi aur gehun (wheat) main kya nisbat hai ?

Baal⁴

(c) Gehne our darakta main kya nisbat hai ?

Patta⁵.

Patta-a type of ornament for ear, Patta- leaf.

5. Dhakosale :

These were the compositions made on the spot by joining of few words of no connection. These don't even have any meaning at all.

(a) Kheer pakayi jatan se aur charkha diya chalaye.

1 Dr. Prabhakar Machwe, Amir Khusrau's Hindi Poetry Commemoration. Vol., p-305.

2 Dr. Sohanpal Sumanakshar, Amir Khusrau., p-70.

3 Dr. Sohanpal Sumanakshar, Amir Khusrau, p-71.

4 Dr. Parmanand Panchal, Amir Khusrau (Vyak and Kra.) p-125.

5 ibid, p-126.

aaya kutta kha gaya tu baithi dhol bajaye¹.

(b) Bhains chari babool par aur lap-2 goolar khaye

Dum utha ke dekha to purnamasi ke teen din².

6. Poetry of spring season (Basant)

(a) Hazrat khwaja sang kheliye dhamal

baais khwaja mil ban-ban aayo taa mein.

Hazrat rasool sahab jamaal

Arab yaar teri basant banayo

Sada yaad rakhiye gulal³

(b) Daiya ree mohe bhijoya ree

Shah Nizam ke rang mein

Kapde rangne se kuch naa hote hai

Ya rang mein maine tan ko duboya ree

daiya ree....

Vahi ki rang se sun be shokh rang

khub hee mal-mal ke dhoya ree

Pir Nizam ke rang mein bhijoya ree.⁴

(c) Sakal bun phool rahi sarson

Ambva borey, tesu phooley,

¹ Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva). p-131.

² ibid, p-131.

³ Brazratandas, Khusrau kee Hindi Kavita, Nagari Pracharini Sabha, p-63.

⁴ Brazratandas, Khusrau kee Hindi Kavita, Nagari Pracharini Sabha, p-64.

Koyal boley daar-2,¹

Aur gori karat singaar,

Malania garhwa le aayin karson

Sakal bun phool rahi sarson

7. Dohas :

Some verses consist of two lines composed by khusrau hold a very deep sense of literature, language as well as of emotions.

(a) Khusrau rain suhag kee jaagi pee kee sang, tan mero man piyu
koo, dou bhaye ek rang.²

(b) Gori sove sez par, mukh par dare kes, chal Khusrau ghar aapne,
rain bhai chahu des.³

(c) Shyam set gori liye, janmat bhai anit, ek pal mein phir jaat hain,
jogi kake meet.⁴

It is the point of view of many literary figures that Khusrau composed much in Hindi as compared to Persian⁵ but due to many reasons those compilations eloped from the Hindi collections. The language of His Hindavi works appears contemporary and relevant even to the present age. This might be because of the reason that many of

1 Internet, sufi Basant at the chishti dargahs by yousuf saeed.

2 Brajratandas Khusrau Kee Hindi Kavita Nagari Pracharini Sabha, p-64.

3 Brajratandas Khusrau Kee Hindi Kavita Nagari Pracharini Sabha, p-65.

4 ibid, p-66.

5 ibid, p-12.

them had no written record, they travelled through generations orally and according to their convenience people made some changes in the words.¹

On the other hand we cannot deny that his language was the language of Delhi and its near by places. At that time most probably, being the centre of political happenings Delhi was automatically became the centre of cultural development. The local natives of various states of that time India kept on visiting the Delhi. It resulted in the usage of different languages by the people of Delhi.

In his masnavi 'Nuh Sipihr Khusrau presented a detailed account of the languages of Hindustan.

सिंदी ओ लाहौरी-ओ-कश्मीर-ओ-गर

घर समदरी तिलंगी-ओ-गजर

माबरी ओ गोरी-ओ-बंगार-ओ-अवध

दिल्ली-ओ-पैरामनश अंदर हमा हद

ई हमा हिन्दीवीस्त जि ऐय्याम-ए-कुहन

आम्मा बकारस्त बहर गूना सुखन²

1 Brajratandas Khusrau Kee Hindi Kavita Nagari Pracharini Sabha, p-13.

2 Gopi Chand Narang, Amir Khusrau kaa Hindawi Kavya, Vani Prakshan, 2002.

सिंदी-सिंधि

माबरी-तमिल

लाहौरी-पंजाबी

गोरी-असमिया

कश्मीर-कश्मीरी

बंगाल-बंगला

गर-मराठी

अवध-अवधी

समंदरी-कन्नड़

दिल्ली-दिल्ली की भाषा

तिलंगी-तेलुगु

गुजर-गुजराती

(These all were considered in name of Hindavi since ancient times. Now I start with my (Khusrau) work). These lines of Nuh Sipihr show the emergence of Hindawi / Dehlavi in the works of Khusrau. Here one point needs mention that the language of Sanskrit had been given the seperate weightage by Khusrau.¹

“Lek jabaaneest digar kas sukhna

Aanast guzin nizz hama barahmana

Senskrat naam zi ahad -i- kuhnash

Aama nadarad khabar az kun manuash”

(But other than these some other languages also exists and among those, the language of Brahmins holds a special, place and which has

¹ Gopi Chand Narang, Amir Khusrau kaa Hindawi Kavya, Vani Prakshan, 2002, p-24.

been called as 'Sanskrit' since ancient age. General masses are not aware of its linguistic properties).

This description reveals the fact that Khusrau was the jack of all the contemporary languages and also had a deep sense of their linguistic characteristics. The description of his Hindavi works remains incomplete if we leave his ghazals contributed to his Guru Nizamuddin Auliya. This work of his not confirm him only as a Sufi but also present to us his cultural development.

1. "Chhaap tilak sab chheeni re nose naina milaike. 2

Prem bhattee ka madva pilaike

Matvali kar leeni re mose naina milaike

Gori-2 bayyan, hari-2 chudiyan

Baiyan pakad dhar leeni re mose naina milaike

Bal bal jaaun main tore rang razva

Apni see kar leeni re mose naina milaike

Khusrau Nizam ke bal-bal jaaia

Mohe Suhagan keeni re mose naina milaike

Chhaap tilak sab Cheeni re mose naina milaike¹...

2. Aan pari darbaar tehaaray

Mori laaj saram sab rakh lay;

1 Internet, Amir Khusrau.

2 ibid.

Tu to saaheb mera Mehboob-e-Ilaahi

Mohay apnay hi rung mein rang lay.²

Spiritualistic Ghazal :

‘Dil aj tan burdi va dar jani hunuz. Dard haa dadi be darmani hayuz.¹ Kadme ko baraahe ishq shitapat Didabar rahe aan kadam jadaeem. Chunki andar vuzud nasta saabat Dastadar nama-i-adom jada eem. Az sare neesti chu Sultani, Hasti-i-hardo Kaun kam jadaaees.’(Taken the soul out of body and hidden in life. You had given me much pains and to them you are the only medicine. The footstep which is to the path of love. We put our eyelids to welcome it. Because existence is not stable and everlasting, we lean to the invisibleness. You are the Master before the existence of this world and so we never gave any importance to this world)².

To sum up with his contributions to Hindi language, we should pay thanks to him for forming the base of Hindi of today. As it was quiet difficult for any writer to compose in opposite language of state and that also in a theocratic political atmosphere. We observed a non prejudiced person in his writings whose works made a direct impact over the hearts and mind of common masses as well as noble class of royal corridors.

1 Jibran Saithi, Internet Article—The Art of Qawwali, May 1, 2005.

2 Dr. Hamidullah Nadvi, Ghazal Kavyakshetra Mein Khusrau Kaa Sthan, Amir Khusrau Bhavatmak Ekta Ke Agradoot, 1975, p- 143.

By his Khalikbari he extended the tradition established by varruchi and headed by Hemchandra¹ (earlier writers of dictionaries). He loved the Indian languages and as a true Indian knew that which language to be used in India.² He should be credited not only for the language enrichment but also for spreading a feeling of unanimity.

Following the foot steps of Khusrau many of the Muslim poets adopted the language of Hindi as their medium of expression. As a result natural development of Hindi took place and it turned out to be a language of unity and cooperation, love and tolerance.³ Due to various reasons in the era of Medieval India Muslims got attracted towards Hindi language and among them Khusrau stands at the first place.⁴ And because of their contribution to the literature Bhartendu Harishchandra once commented.

“इन मुसलमान हरिजनन पर

कोटि हिन्दू वारिये।”⁵

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- 1 Devi Singh Chauhan, Amir Khusrau par Sanskrit kaa prabhav, in Amir Khasrau (Bhavnaatmak Ekta ke Agradoot) edited by Dr. Malik Mohd. Rajpal and Sons., Delhi 1975, p-71.
 - 2 Dr. Kailash Chandra Bhatiya, Bahubhashavid Amir Khusrau, (Bhavaatmak ekta ke Agradoot), p-58.
 - 3 Parmanand Panchal, Madhyayugeen Muslim Hindi Kaviyon mein Amir Khusrau kaa Sthan, edited by Dr. Malik Mohd., Rajpal and Sons, Delhi 1975, p-197.
 - 4 Ayodhya Singh Upadhyaya Hariaudh, Hindi Bhasha Aur Saahitya Kaa Vikas, p-106.
 - 5 Parmanand Panchal, Madhyayugeen Muslim Hindi Kaviyon MEIN Amir Khusrau ka sthan, Amir Khusrau Bhavaatmak ekta ke Agradoot, Edited by Malik Mohmammad, p-197.

Chapter-IV

Amir Khusrau's Contribution Towards Hindustani Music—intermingling of Persian and Hindustani Classical Raags (Melodies) and Instruments.

Since the development of society music remained a food for the soul of human being. In earlier times its ultimate source was nature but with the development of Vedic Age we had one full Veda dedicated to salvation through Music and Art i.e. (Samveda). Since then the Indian music is having a constant process of development and innovations. Its advanced present status had observed many changes time to time. What was at first, one and the same developed into apparently two separate schools or systems of music known by the names of the Hindustani or Northern school and Karnataki or Southern School¹.

A general perception about the history of music indicate that the soul of Indian music is still preserved with the Karnataki style, as the

¹ Prof. S.H. Askari, Amir Khusrau as a Historian Khuda Bakhsh Oriental Public Library, Patna, p- 152.

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¹ Prof. S.H. Askari, Amir Khusrau as a Historian Khuda Bakhsh Oriental Public Library, Patna, p- 152.

area of south remained indifferent towards the advent of foreigners. The Karnataki was more immune from the exotic as compared to the Hindustani which had the Persian influence over it, brought to the Indian soil by the Muslims. This matter remained disputed among musicians and historians and Mr. Alain Danielou questioned the eminence of the foreign culture and denied altogether the Persian influence on Northern Indian music¹.

"The oft repeated assumption that Northern music evolved under Persian influence is obviously meaningless for one can vainly search in Persia and the whole of the middle east for anything which could justify the possibility"². On the grounds of some assumptions we could not agree to any of these statements as the development of Hindustani music as well as of Arabo persian music was not a matter of few years but a matter of centuries. The musical system upon which the Indian "Classical music" of today is based, appears to be even more limited than the medieval one. It has up to a slight extent modified its form under influences from outside³.

This amalgamation or exchange of theories, literature, sound was quiet obvious as per the nature of artists, i.e. "the lust for some

1 Journal of the Indian Music Academy Madras, Vol. XIX, p- 169.

2 Prof. S.H. Askari, Amir Khusrau as a Historian p- 152.

3 Alain Danielou, Northern Indian Music, Vol. 1, 1949, Calcutta, Visva Bharati, p- 19.

innovation to become sublime". But then the socio political situations limited their musical theory and confused all the points that dealt with musical forms unknown to them¹. As a result to this, the theory and concepts of sound which were to be dealt with utmost care, remained untouched. Theories worked for the description of musical system only. For the very same purpose. The modern works of music if explain something of medieval era there appears, an invisible gap. We get through a system in which some of its features are quite distinct from the medieval one². This all might be as music was considered a patent matter of a particular class of society since ages.

As a change of trend the era of Sultans in India was marked with a phase of Bhakti and Sufism and both these philosophies introduced music to the commoners also³. No doubt the royal courts patronised the master musicians for the praise of Princes and Kings, but at the same time masses also relished it. This provided momentum to the innovations in music and musical instruments. Temples and shrines, and all sacred places were thronged with devotees who were all absorbed in that class of music called the "Devotional Music" night and day⁴.

1 Alain Danielou, Northern Indian Music, Vol. 1, 1949, Calcutta, Visva Bharati, p- 19.

2 Ibid, p- 19.

3 Viney K. Agarwal, Traditions and Trends in Indian Music, Rastogi and Company, Meerut, p- 18.

4 Shahinda, Indian Music, William Marchant and Company, London, p- 12.

Music was handed down traditionally in certain families in which almost all the male members were able to play and sing. In the series we are having the mighty men like Naik Gopal, Naik Baijoo, Taansen, Amir Khusrau, Mir Nasin Ahmad Dehlavi etc., springing up from the unknown and stirring the very forces of nature by their extraordinary performances¹.

Before analysing the contribution of Khusrau to Indian Music it is essential to trace out the advent of artistic and spiritual taste of Muslim migrants to India. The estimation of Maulvis and Ulemas, music was an area of art to be left out but Sufi like Sheikh Junaid Bagdadi considered it a path to the destination of God. To dance, sing, play and becoming emotional in love of God, he weighs equal to a religious conduct².

On some parallel grounds, Salman Parsi (a shia thinker) declared "God is without form and hence human being could get him only by love and devotion"³. Though the Sufis indirectly adopted the music and poetry of the Bhakti philosophy of Hinduism and gave place to qawwalis in their Khanqahs but in the parameters of Islamic culture⁴.

This was very well known to the rulers as well as to the Sufis of that time. A proper balance was maintained between the Maulavis and

1 Shahinda, Indian Music, William Marchant and Company, London, p- 13.

2 Ibid, p- 12.

3 Shahinda, Indian Music, William Marchant and Company, London, p- 12.

4 Ibid, p- 16.

Sufis by the contemporary Sultans and they used both whenever needed. By the life of Khusrau we get through the similar concept— "Three of the patrons of Khusrau Jalaluddin Khilji, Qutubuddin Khilji and Ghiyassuddin Tuqhlac were the opponents of his Guru Nizamuddin Auliya but all three of them praised and honoured Khusrau. Neither Khusrau nor Auliya criticised them. Neither Khusrau left their services and nor he was asked by Auliya to do so it manifested tolerance of the highest order."¹

To elaborate the contribution of Khusrau to words music, It could be categorised into three sections.

1. Mystic and musical writings.
2. Invention of new ragas.
3. Invention of musical instruments.

Mystic and Musical Writings :

Khusrau carried out the ornate tradition of musical forefathers. He had rare privilege of benefitting from cultural currents and cross currents, of two civilizations, under the kindly encouragement of his noble and distinguished maternal grand father Imad ul Mulk². He relished the opportunities of his life and widened his area of innovations

1 Shahinda, Indian Music, William Marchant and Company, London, p- 17.

2 Raja Sultan Maqsood, Music : Khusrau the Innovator, Amir Khusrau Critical studies, National Committee for 700th Anniversary of Amir Khusrau. 1975, p- 80.

in each and every field by the sublime ancestral traits partially and the devotional blessings of Auliya in majority.

Khusrau had number of outstanding luminaries of musical field as his contemporaries like Abdul-Momin, Barbad¹ etc. He constantly, remained in touch with the traditions exalted by poet musicians and musician poets. And also with the creative works of theorists² of music. In his work Izaz-i-Khusravi³ he made the mention of contemporary music and musicologists. Same as his literary compositions which were nurtured by Auliya his musical bent also found shelter at the Khanqah of Auliya, where the mystic Qwallis were devoted to Allah every day.

Qawwali : is the devotional music of the Sufis. Originally performed mainly at Sufi Shrines throughout what is now India and Pakistan. It has also gained popularity in the mainstream, especially through the work of artists Nusrat Fateh Ali Khan. It is a vibrant musical tradition that stretches back more than 700 yrs.

Origin : Qawwali in the form we know it today was essentially created by Amir Khusrau in the late 13th century in India. Amir Khusrau of the Chishti order of Sufis is credited with fusing the Persian and

1 Raja Sultan Maqsood, Music : Khusrau the Innovator, Amir Khusrau Critical studies, National Committee for 700th Anniversary of Amir Khusrau. 1975, p- 81.

2 Ibid, p- 81.

3 Dr. Chandrabhan Rawat, Amir Khusrau kaa Sangeet Parak Hindi Kavya, Amir Khusrau (Bhavnatmak Ekta ke agradoot) edited by Dr. Malik Mohd. Rajpal and Sons, Delhi, 1975, p- 201.

South Asian musical tradition, to create Qawwali as well as the Hindustani Classical music tradition. The word Sama is used (or is the preferred name) in Central Asia and Turkey, for it forms very similar to Qawwali. Mehfil-e-Sama is the formal name used for a session of Qawwali.

Song Content : The song which constitute the qawwali are mostly in Urdu and Punjabi, though there are also songs in Persian, Brajbhasha, Siraiki and Sindhi. The poetry is implicitly understood to be spiritual in its meaning. Even though the lyrics can sometimes sound wildly secular, or outright hedonistic. The central themes of qawwali are love, devotion and longing (of man for the Divine).

Qawwalis are classified by their content into several categories :

- ❖ A *hamd* is a song in praise of Allah, a qawwali starts with a hamd.
- ❖ A *naat* is a song in praise of the Prophet Muhammad. Hamd is traditionally followed by a naat.
- ❖ A *manqabat* is a song in praise of either Ali or one of the Sufi saints. Manqabats in praise of Ali are typically sung only at a Shia concert. If one is sung, it will follow right after the naat.

There is usually at least one *manqabat* in a traditional programme.

- ❖ A *marsiya* is a lamentation over the death of much of Ali's family in the Battle of Karbala once again, this would typically be sung only at a Shia's concert.
- ❖ A *Ghazal* is a song that sounds secular on the face of it. There are two extended metaphors that run through ghazals. The joys of drinking and the agony of separation from the beloved. These songs feature exquisite poetry, and can certainly be taken at face value, and enjoyed at that level. In fact, in India and Pakistan Ghazal is also a separate, distinct musical genre. In which many of the same songs are performed in a different musical style and in a secular context. In the context of that genre, the songs are usually taken at face value. No deeper meaning is necessarily implied. But in the context of qawalli, these songs of intoxication and yearning use secular metaphors to poignantly express the Soul's longing for union with the Divine, and its joy in loving the Divine. In the songs of intoxication, "Wine" represents "knowledge of the Divine", the "Cupbearer" (Saqi) is God or a spiritual guide, the "Tavern" is the metaphorical place where the soul may (or may not) be fortunate enough to attain spiritual

enlightenment. Intoxication is attaining spiritual knowledge, or being filled by the joy of loving the Divine. In the songs of yearning, the soul, having been abandoned in this world by that cruel and cavalier lover, God, sings of the agony of separation and the depth of its yearning for reunion.

Composition of a qawwali party :

A group of qawwali musicians, called a party, typically consists of eight or nine members including a lead singer, one or two side singers, one or two musical instruments. If there is only one percussionist, he plays the tabla and dholak, usually the tabla with the left hand and the dholak with the right. Often there will be two percussionists, in which case one might play the tabla and the other the dholak. There is also a chorus of four or five men who repeat key verses, and who aid and abet percussion by hand clapping.

The performers sit in two rows—the lead singer, side singers and harmonium players in the front row, and the chorus and percussionists in the back row. Before the fairly recent introduction of the harmonium, qawwalis were usually accompanied by the sarangi.

Musical Structure :

Songs are usually between 15 to 30 minutes long. However the longest commercially released qawwali runs slightly over 115 minutes

(Hanshr Ke Roz Yeh poochhunga by Aziz Mian Qawwal). The qawwali maestro Nusrat Fateh Ali Khan has at least two songs that are more than 60 min. long. Qawwalis tend to begin gently and build steadily to a very high energy level in order to induce hypnotic states both among the musicians and within the audience. Songs are usually arranged as follows :

1. They start with an instrumental prelude where the main melody is played on the harmonium, accompanied by the tabla, and which may include improvised variations of the melody.
2. Then comes the alap, a long tonal improvised melody during which the singers sing different long notes, in the raag of the songs to be played.
3. The lead singer begins to sing some preamble verses which are typically not part of the main song, although thematically related to it. These are sung unrhythmically, improvised following the raag and accompanied only by the harmonium. After the lead singer sings a verse, one of the side singers will repeat the verse perhaps with his own improvisation. A few or many verses will be sung in this way leading to the main song.
4. As the main song begins, the tabla dholak and clapping begins. All members join the singing of the verses that constitute the refrain.

Normally neither the lyrics of the main verses nor the melodies that go with them are improvised. Infact these are often traditional songs sung by many groups, especially within the same lineage. As the song proceeds, the lead singer or one of the side singers may break out into an alap. The song usually builds in tempo and passion with each singer trying to outdo the other in terms of vocal acrobatics. Some singers may do long periods of sargam improvisation, especially alternating improvisation, with a student singer. The songs usually end suddenly.

Nizamuddin Auliya distincted music into four parts :

1. Halal (worship of God)
2. Nabab (Towards God)
3. Makroob (worldly)
4. Haram (of sensuous nature)

The later two of them he considered unwanted¹. As Khusrau was disciple of Auliya in particular he introduced the religious songs of Islam or the qawallis devoted to the love of Allah. He created divine musical poetry that reached out to truth. His interest in Indian ragas created mesmeric blends of Arabic and Iranian compositions².

1 Dr. Chandrabhan Rawat, Amir Khusrau kaa Sangeet Parak Hindi Kavya, Amir Khusrau (Bhavnatmak Ekta ke agraadoot) edited by Dr. Malik Mohd. Rajpal and Sons, Delhi, 1975, p- 202.

2 Syed Wazid ALI, The Speaking Tree, Times of India, (Enjoy the soothing effect of Sufiana), 7th March, 2006, Mumbai Edition.

The Crux of Sufism or Islamic mysticism lies in the notion of the soul's exile from its Maker and its longing in the face of other attractions to return and loose itself in Him. This all makes love essential towards God and the elimination (fana) of the self for merger (wisal) in God as the aim and object of that love¹. This attitude and ideology was depicted in the musical works of Khusrau. "Khusrau raain Suhaag ki jaagi pee ke sang, Tan Mero man Piyu ko, dou bhaye ek rang"².

In all the sufic poetry the central theme is love, 12th century Sufi poet Rumi also said, "I made a far journey, Earth's fair cities to view. But like to the love's city, City none I knew"³. The Sufic message hidden in the Persian and Urdu poetry found down to earth and refreshing representation in the devotional poetry of the regional dialects of North India.

The popular Sufic order to which Khusrau's Guru was a part i.e. the Chishti order, regarded music (sama) as a means to achieve mystic ecstasy. The origins of Sufic music which had become intimately linked to the folk tradition of devotional music of the Punjab, Braj and Awadh, is traditionally traced to Amir Khusrau⁴. Sufi poetry compiled even upto

1 Iqtidar Alam Khan, Internet, Sufic poetry and Music.

2 Dr. Chandrabhan Rawat, Amir Khusrau Kaa Sangeet Parak Hindi Kavya, p- 206.

3 Iqtidar Alam Khan, Internet, Sufic poetry and Music, Prof., Centre for Advanced Study in History, AMU, has been elected General President of Indian History Congress, Banglore.

4 Ibid.

today forms a great unifying factor among hearts and boundaries. It forms an inalienable part of Indian tradition.

The earliest documentation of musical advances happened around the era of Amir Khusrau. He symbolizes the importing of middle-eastern style in Indian music. From the Hindu religious songs (Bhajans) he borrowed the concept of directly addressing God. In prayer-song with many singers clapped efficiently in accompaniment as angels are believed to do when enlightened soul abode heaven. His music became immensely popular with Hindus and Muslims, receiving patronage in seven kings of both religions¹.

One example of his Persian rhyme and notes of a devotional song is as such,

“Khabaram raseed imshab ki nigaar khuahi aa mad;
Sar-eman fidaa-e raah-e ki sawaar khuahi aamad.
Ham-e aahwan-e sehra sar-e khud nihada bar kaf;
Ba-umeed aanki rozi bashikaar khuahi aamad.
Kashishi ki Ishq daarad naguzaradat badinsaa;
Ba-janazah gar nayai ba-mazaar khuahi aamad.
Balabam raseed jaanam fabiya ki zindah maanam;
Pas azan ki man na-maanam bacha kar khuahi aamad.”

¹ Aakar Patel, Internet, My Millennium Man—Amir Khusro, editor Sunday Mid Day.
(Musical nirvana com)

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1 Aakar Patel, Internet, My Millennium Man—Amir Khusro, editor Sunday Mid Day.
(Musical nirvana.com)

Translation by (A. Schimmel), "You carried the soul from (my)
body-and yet, you are still in the soul;
You have given pains—and are still the remedy;
Openly you split my breast yet you are still hidden in my heart.
You have destroyed the kingdom of my heart
With the sword of Coquetry,
And are still a ruler in that place....."¹

Musical compositions and Music formed a distinct part of his life. During the sama mehfils (musical sessions) at the Khankah of Hazrat Nizamuddin, dancing was not permitted, but during one such performances Khusrau stood up to dance. Hazrat requested him, "Dance in such a way that your hands are raised to the sky as if calling to God, and your feet should hit the earth as if denouncing it"².

It could be said, that his actions and works depicts a Sufi as a follower, a supplicant, a beloved and a friend to the one he loved and revered most—his God and his Guru Hazrat Nizamuddin Auliya. When Khusrau entered the Khanqah of Auliya for the very first time, deciding it a right place for himself, in a happy and ecstatic mood he sang—

"Aaj rang hai hey maan rang hai ri,

1 Internet, Excerpts from Khusrau's Persian Poetry.

2 Harpreet Kaur, Internet, Soul Music, ("Music is the fire that burns the heart and the soul" has rightly been interpreted by Amir Khusrau").

Moray mehboob kay ghar rang hai ri,

Mohay pir paayo Nizamuddin Auliya”¹.

While making a practical approach towards mixed language he sustained musicalness or rhythmic endings, as—

Jargar Pisray chu maah para

Kuch ghadiye samariye, Pukara

Nakde dil man girfato shakist

Phir kuch na ghada na kuch sawara

(Son of a goldsmith like a piece of moon,

Asked to make something.

Taken my heart and broke it,

Since then nothing was formed or mended.)

These are some of the examples of his poetic compositions having the musical traits due to the presence of syllables and rhythm.

“Invention of new Ragas”²:—

Khusrau was a versatile genius who turned to music. He raised it to such a parameter that remained unrivalled for about two centuries³.

1 Harpreet Kaur, Internet, Soul Music, (“Music is the fire that burns the heart and the soul” has rightly been interpreted by Amir Khusrau”).

2 Dr. Chandrabhan Rawat, Amir Khusrau Kaa Sangeet Parak Hindi Kavya, Amir Khusrau. (Bhavnatmak Ekta Ke Agradoot) edited by Dr. Malik Mohd., Rajpal and Sons Delhi, 1975, p- 203.

3 Shri Pada Bandyopadhyaya, The Evolution of Songs and Lives of Great Musicians, B. Mus., Vani Mandir Bhartiya Sangeet Sahitya Prakashan, Delhi, p- 44.

He had introduced many derivative melodies hitherto unknown to the system of Indian music by the combination of Persian and Indian ragas¹. He produced number of mixed ragas, a class of melodies known formerly as Sankerna ragas². Following ragas were said to be introduced by him :

- | | | |
|--------------|--------------|------------------------|
| 1. Majir | 2. Sazagiri | 3. Yaman |
| 4. Ushashag | 5. Muwafique | 6. Zilaf |
| 7. Fargana | 8. Sarparda | 9. Bhakara |
| 10. Firoados | 11. Ghanam | 12. Munam ³ |
| 13. Zangola | | |

Ragas form the very heart of music. The melodic form upon which the artist or singer improvises his performance. A raag is a subtle and aesthetic melodic form with its own ascending and descending order consisting of either a full seven note, else six or five notes⁴. Every raag is characterised by its own particular emotion. The acknowledged order of these nine sentiments is, romantic and erotic, humorous, pathetic, anger, heroic, fearful, disgust, amazement and peaceful. Each raag in addition to its distinguished mood, is also closely connected to a

1 Raja Sultan Maqsood, Amir Khusrau Critical studies, N.C. for 700th Anniv. of Amir Khusrau, 1975. Music : Khusrau the Innovator, p- 83.

2 Ibid, p- 44.

3 Ibid, p- 45.

4 Internet, Indian Classical Music, Literature.

particular time of day or a season of the year¹. Thus through the rich melodic Indian music, every feeling of human heart & of nature, can be expressed and experienced.

Khusrau made his own contribution to the existing periphery. He certainly originated a separate style in music based on the Qual and Qualbana² of the Islamic tradition. Different methods of presentation of the same Raag generally led to the formation of different styles which fragrance like the different flowers of a garden. He has claimed that he is capable of writing copiously and as much on music, as he has been able to produce in literature.

In his chapter on music in 'Ijaz-e-Khusravi' Khusrau shows intimate and comprehensive grasp of the technique of the vocal and instrumental music³. Other than the raag compositions he introduced some styles of singing such as : Qual, Qalbana, Qawwali, Khayal, Nigar, Baseet and Suheela⁴.

He has been also credited for inventing 24⁵ new rhythmic movements (Tals) in our music system.

1 Internet, Indian Classical Music, Literature.

2 Viney K. Aggarwal, Traditions and trends in Indian Music, Foreword by Pt. Ravi Shankar, Rastogi and Company, Meerut (U.P.), p- 19.

3 Raja Sultan Maqsood, Music: Khusrau the Innovator, Amir Khusrau critical studies national committee for 700th Anniversary of Amir Khusrau, 1975, p- 83.

4 Ibid, p- 83.

5 Ibid, p- 83.

In his Masnavi 'Nuh Sipihir' in which he praised India's superiority over various aspects as compared to the other countries, one aspect was music. He writes :

1. Our sweet melodies are like the fire which burns the hearts and the souls (mind).
2. Nothing in this world known to us is similar to this music. This is not hidden from anybody that there is no such thing in the whole world.
3. Many musicians came from every direction and they also brought with them their excellent styles.
4. All of them took up this fine art and the intelligent ones (Swift paced ones) amongst them (ran fast) learnt it quickly.
5. To some extent they acquired it and thus added something to their skill.
6. Although coming within the boundary of India they stayed here for more than 30 to 40 years.
7. Yet they had not the capacity to warm themselves up by a single soft sound on account of their cool temperament.
8. The 9th argument is that the arrow like swift soft sound strikes the heart of a wild antelope in such a way that it does not realise it. When it cannot overcome its unconsciousness, the arrow strikes it.

11. It becomes transfixed without the use of bow and arrow and that very moment it gives up its life on account of the musical stroke¹.

This description in Nuh Siphir itself proved the knowledge and liking of Khusrau about the Indian music. Many scholars credit him for the mixing of Indian and Persian and inventing new ragas mentioned earlier. In the "Raag Darpan" of Fakirullah we get the following details about some combinations ; as mentioned by Khusrau in Qiran-us-saadain.

1. Raag Muzir — Mixing of 'Gara' and one Persian Raga
2. Saazgiri — It is a mixture of Purvi, Gaura, Gun, Kali and one Persian raag.
3. Aiman — 'Hindole' is mixed with Persian raag 'Nauroz'.
4. Usshaq — Combination of Saarang, Basant and one Persian Raag.
5. Muvaḥiq — Persian 'Do Gaha Husaini' was mixed with Todi and Malsari.
6. Ganam — Formed by a slight change in 'Purvi'.
7. Zeelf — Khat raga was mixed with Persian raag shahnaz.

¹ Professor S.H. Askari, Amir Khusrau as a Historian, Vol. II, Khuda Bakhsh Oriental Public Library Patna, p- 159-160.

8. Fargana — 16 Indian ragas were mixed with one Persian.
9. Sar Pardah — Gaur, Saarang and Bilawal was mixed with Persian raag or Dhun (Raast)
10. Baakharz — Vikar is mixed with Persian raag.
11. Faro-Dast — Mixture of Kanada, Gauri and Purbi with one Persian raag.
12. Munam (Sagam)— Raag Kalyan was amalgamated with a Persian one¹.

Other than these Persian Bahro and Vajno was involved in the formation of 17 talas. These are Pashto, Jubhar, Qwalli, Sole Fakhta, Mori (Jat), Jala-Titala, Savari, Aada Chautala, Jhamra, Jhaptala, Khamsa, Farodast, Pahalwan Kaid, Daastan, Pattaal and Chapak².

Same as the above mentioned contribution of Khusrau Abdul Halim Jaferkhan stated some of Khusrau's inventions as follows— Ragas—Raga Yaman Kalyan, Raga Sarpada, Raga Hejaz Or Basant Mukhari, Raga Saazgari, Raga Shahana, Raga Jangla or Rangola Raga Farzhana, Raga Kaafi, and Raga Zeelaf.

1 Dr. Parmanand Panchal, Amir Khusrau (Vyaktitva and Kratitva). Hind Book Centre, 2001, New Delhi, p- 21-22.

2 Ibid, p- 22.

Talas—Sur Fakhta, Chapak Taal, Farodast, Jhoomra, Teen Taal, Pashto, Dhumali, Zubahr and Zubaher 'Gat'¹.

In the second risala of Khusrau's Ijaz-i-Khusrawi a section deals with the music and musicians, as well as the different instruments generally employed². Dr. Wahid Mirza agree to it but, find it difficult to determine exactly the extent or importance of the modifications introduced by him.

According to an old Persian work on Indian music (Which is supposed to be a translation of an older work written during Raja Man Sing of Gwalayar), he invented the following new melodies : mujir, sazgari, aiman, ushshaq, muwafiq, ghazan, zilaf, farghana, sarparda bakharz, firodast, munam, qaul, tarana, Khayal, nigar, basit, shahana and suhila³. Other than the selected ragas introduced by him some styles of singing should also be given equal weightage.

Qaul : This was a song of Arabic words mixed with the tarana⁴.

Tarana : It is a Persian word which means song⁵. Tillana is a corrupt form of this word. Khusrau had before him the example of Nirgit songs using susk-aksaras (meaning less words) and pat-aksaras

1 Abdul Halim Jafarkhan, Commemoration Volume, 1975, Amir Khusrau and Hindustani Music, p- 270.

2 Dr. Wahid Mirza, Life and Works of Amir Khusrau, London, 1927, p- 218.

3 Dr. Wahid Mirza, Life and Works of Amir Khusrau, London, p- 238.

4 Jai Deva Singh, Khusrau's Musical compositions in Commemoration Vol., 1975, p- 274.

5 Ibid, p- 277.

(mnemonic syllables of the mridang). Khusrau introduced two innovations in this form of vocal music. He introduced mostly Persian words with soft consonants and arranged them in such a way that they bore some sense. He also introduced hindi words to add to the sense of song.

Example of the words used by him together with their meaning—

Dani	:	You know, thou knowest (Persian)
Yala	:	Freedom (Persian)
Ya lala	:	A short form of Ya Allah, Ya Allah meaning 'O! God' ¹ .

Taranas/Tellanas are the songs sung rhythmically with the syllables (bols) used to represent the strokes of the drum².

Khayal : Khayal literally means imagination, thought or fancy. It is that vocal genre of all North Indian vocal styles. It gives the greatest opportunity and also the greatest challenge to display the depth and breadth of their musical knowledge and skills, which dominated the performing art for past 150 years³. It is the emotion or inspiration of the master minds in the art of singing of the medieval age. Though the

1 Jai Deva Singh, Khusrau's Musical compositions in Commemoration Vol., 1975, p- 277.

2 Alain Danielou (Shiva Sharan), Northern Indian Music., Vol I. 1949, Calcutta Vishva Bharti, p- 119.

3 Internet, Indian Classical Music.

imagination is free of bondages and limitations but still the khayal singing comprised of three main characteristics—

- (i) The raag (melodic mode), the taal (meter) and the cheez (composition)
- (ii) The types of improvisation acceptable for Khayal such as alap, taan, botaan, sargam and nom-tom.
- (iii) The placement of these material for creation of technically balanced performance¹.

Speculations suggest that Khayal originated with Amir Khusrau² but some historians say that Sultan Husain Sherqui of Jaunpur³ is to be credited for his great contribution to music. Contrary to both views most historians are of the opinion that neither Khusrau nor Sharqui Sultan was the innovator of Khayal, but that Khayal was an outcome of the gradual process of evolution that was a part of Indo-Persian amalgamation⁴.

The inference which could be drawn out of controversies is that Khayal could be the invention of Khusrau as he was having a good grip over the emotions of human nature. Imagination composition should be

1 Internet, Indian Classical Music.

2 Ibid.

3 Shri Pada Bandyopadhyaya, B. Mus. The Evolution of songs and Lives of Great Musicians, Vani Mandir, Bhartiya Sangeet Sahitya Prakashan, Delhi, p- 38.

4 Internet, (Indian Classical Music)

credited to him as he was having the blessings of the other world (through his Guru Nizamuddin Auliya) and the support of this world (patronage by the different Sultans).

Throughout most of its existence Khayal has always been the music of elite patrons, and none other group attained significant involvement in Khayal.

The tradition of a Khayal recital is typically divided into two parts :

Bara (great) Khayal and Chhota (small) Khayal

During Bara Khayal the artist is expected to cover a range of subjects. Ideally giving importance to all musical elements such as melody, rhythm and technique, with a contemplative beginning to invoke the very mood of the raag. The lyrical as well as melodic content of bara khayal compositions are devotional or romantic and they are set in vilambit laya (slow tempo). Bara Khayal is followed by a madhya or drut laya (fast tempo) in chhota khayal. Hence, the artist carries the mood created during the earlier part of the recital to its crescendo. The acceleration is maintained during the performance with increasing complexity of taans and interplay with rhythm.

The compositions written for chhota khayal have syllabic text settings appropriate for the faster tempo. The performing ensemble for

Khayal consists of a lead soloist, an accompanist on a melody producing instrument such as harmonium or sarangi (bowed lute), a table (drum) player and one or two tanpura players to provide continuous drone. A possible addition to the basic ensemble would be a supporting singer. The role of the accompanist is to complement the lead vocals by repeating of phrases during short breaks¹.

Shahana : Khusrau himself says for Shahana,

“We added or allotted to ‘it’ a ‘tune’ for being played on the occasion of the royal ceremonies’. Shahana should have been thus a recognised addition to the scheduled ‘TUNE’ for naubat playing².

This way we observe that how the compositions of Khusrau of mixed ragas, innovation of new taals and styles of singing added to the cultural value of Indian music.

Invention of Musical Instruments :—

The three most important instruments which are usually attributed to Khusrau are—

1. Sitar
2. Tabla
3. Dholak³

¹ Internet (Indian Classical Music)

² Professor Shahab Sarmadee, Khusrau and Indian Music, Amir Khusrau's Own writings about music, Commemoration Vol., 1975, p- 262.

³ Abdul Halim Jaferkhan, Amir Khusrau and Hindustani Music, Commemoration Vol., 1975, p- 270.

SITAR : It is perhaps the most popular stringed instrument in India. The word 'Sitar' is Persian (Iranian) in origin, meaning three strings (Seh-Three and tar-string). The Persian Setar similar to the Turkish saz, is a long thin-necked lute with a small wooden body¹. The Shuddha scale of the sitar is the same as the shuddha scale of the Northern school, and is believed to be a transposed form of the ancient shuddha scale of the 'Veena' of which sitar is, but a modified form². It consist of two layers of strings made of steel, brass and copper. The bottom layer of approximately 13 steel strings are referred to as 'taraf' (Persian word for excitement or joy) and rest on a small one inch long bone bridge, which is a fraction of an inch high. These strings are tuned to the notes of the raag being performed and resonate when the strings on the main (top) bridge are plucked. The top layer of 7 strings used to create the melody and drone, rest between three bridges on one end of the neck and a main bridge that rests on the ground section. Two of these three bridges anchor two of the three chikari (drone) strings that serve to extend notes and/or punctuate the rhythm. The remaining 5 strings lie on a bridge that spans the width of the neck. All 7 strings converge, in a parallel manner on the main bridge that sits on the gourd

1 Internet, "About Sitar".

2 Raja Sultan Maqsood, Amir Khusrau Critical Studies, National Committee for 700th Anniversary of Amir Khusrau, 1975, Chap IV, Music : Khusrau the Innovator, p- 82.

section. The main bridge is about three inches long, and one inch in both height and width. Made of antelope horn (and optionally a layer of wood on surface), the bridge's slightly curved shape contributes to the tonal quality of the instrument, including the distinctive buzzing sound. Over time, the melodic strings cut into the bridge and require it to be reshaped. Coarse tuning of sitar strings is achieved by using 13 small wooden regs for the tarafs and seven large regs for the melody and drone/chikari strings. Fine tuning of the melody strings is accomplished by using small beads¹.

As it is said to have originated at the Khanqah of Hazrat Nizamuddin Auliya, in all probability its style might have been somewhat mystic and spiritual².

Though some musicians and historians are of opinion that Sitar was not an innovation by Khusrau but traditionally he has been considered as the inventor of it. Ravi Shankar the world known sitar exponent appreciates Khusrau in his book "My Music, My Life" as :

"Shortly after the time of Sharangdeva, there lived on extraordinary innovator and genius Amir Khusrau who was a lover of music and a skilled musician. Because of his musical talents and

1 Internet (About Sitar).

2 Abdul Halim Jafarkhan, Amir Khusrau and Hindustani Music, Commemoration Vol. 1975, p- 270.

immense immitative powers he was called a Shurtidar. A name given to one, who can produce any sound musical or not even if he has heard it only once. He is responsible for a number of modifications of musical instruments, and in particular the Sitar; for creating some raags that are heard today and for developing and popularising some well known styles of singing..... . It is an undeniable fact that Amir Khusrau did make some alterations and gave the instrument a new name "Seh Tar". One of the innovations that he brought to the 'Seh-Tar' was to reverse the order of the string giving the instrument the present day universal arrangement of strings"¹.

Now a days three types of sitars are in vogue. The biggest size is known as 'Sur Bahar', the Average one as 'Sitar' and the one which is the smallest in size as the 'Sundari'².

TABLA : Khusrau has also been credited for the formation of Tabla from the contemporary musical instruments like Mridang and Pakhawaj. He converted Mridang into Tabla and Baya³, ancient books on music informed that an instrument only a little different from 'tabla'

1 Raja Sultan Maqsood, Chapter IV, Music : Khusrau the Innovator, 1975, 700th Anniversary of Amir Khusrau, p- 82.

2 Abdul Halim Jaferkhan, Amir Khusrau and Hindustani Music, p- 272.

3 Raja Sultan Maqsood, Music : Khusrau the Innovator, Amir Khusrau critical studies, National Committee for 700th Anniversary of Amir Khusrau., 1975, p- 84.

existed long before¹. Due to this very reason or some other many of the historians and musicians did not credit Tabla to Khusrau. But it is also true that Khusrau had a wide knowledge of raags, raginis and instruments of foreign lands, many of which he introduced in India after suitable additions or modifications and 'Tabla' appears to be one such instrument². During the ancient era it might be having a different shape, from what it appears today but its present shape is the gift of Khusrau³ to the music world.

He not only designed the instrument but also laid down the ways in which it was, to be played. He determined its 'baaj' and its 'bols'⁴. Gave a static and valid form to his innovation. The bols normally used in the tabla are : Dhin, na, dha, tit, kit, ghadan, dhir, dhir, tirk etc.⁵.

It is said that the sound produced by Pakhawaj is very deep and voluminous, so to make it a little soft and mild Khusrau had divided original one into two parts in shape only and named each part as Tabla and Banya. The right hand drum is said to be 'Tabla' and the left hand one as 'Banya'⁶.

1 Abdul Halim Jafarkhan, Amir Khusrau and Hindustani Music, Commemoration Vol., p- 270.

2 Ibid, p- 272.

3 Ibid, p- 272.

4 Ibid, p- 272.

5 Ibid, p- 272.

6 Shri Pada Bandyopadhyaya, The Evolution of Songs and Lives of Great Musicians, B. Mus., Vani Mandir Bhartiya Sangeet Sahitya Prakashak, Delhi, p- 45.

We can credit the both instruments i.e. Sitar and Tabla to Khusrau as a particular style of music called Jore and Gut Toda is played when the drum Tabla accompanies Sitar¹.

Dholak : Nearly 700 years² ago 'Dholak' came into existence but never attained the status of a solo instrument. It might be due to this reason only its description is hard to find in comparison to other instruments. However it is well known as any other Indian musical instrument. Though the invention of Dholak by Khusrau is a matter of controversy like Sitar but the 'bols' to be played on it like-kid, kidan, git, jha etc.³, are credited to him only. Another point in favour that it is most often used along with the qawwali⁴, which was the regular feature of Nizamuddin's Khanqah. In shape it closely resembles the Pakhawaj and is most often used as an accompaniment to singing. Its thap and thapki are just the modified form of the 'thap' of tabla⁵. Since 700 years upto today the instrument is holding its charm among masses because of its extensive use as light music in folk songs and on festive occasions.

1 Shahinda (Begum Fyzee Rahman), Indian Music, Willian Marchant and Co., London, p- 74.

2 Abdul Halim Jaferkhan, Amir Khusrau and Hindustani Music, Commemoration Vol., p- 273.

3 Acharya Brahaspati, Bhartiya Sangeet Ko Amir Khusrau Kaa Yogdaan in Amir Khusrau Bhavnatmak Ekta ke Agradoot, Edited by Dr. Malik Mohd., 1975. p- 219.

4 Abdul Halim Jaferkhan, Amir Khusrau and Hindustani Music, Commemoration Vol., p- 273.

5 Ibid, p- 273.

Khusrau not only invented Tabla, Dholak and Sitar but also set forms of their playing and in that he relied on Indian as well as Iranian styles. For these he invented 17 taals among which the prominent are : Khamsa (5 taal), Savari (4 taal), Farodast (5 taal), Pahalvan (4 taal), Chapla (3 taal), Janani Savari (5 and 7 taal), Pashto (1 taal), Ara Chautala (4 taal), Qawwali (3 taal), Jhumar (3 taal) etc.¹

To all his contributions to the Indian culture and literature we should credit his Guru Auliya whose humane mission of love and compassion, stood in stark contrast to the aggressive and ambitious conduct of successful potentates of that age. Khusrau choose Hindi poetry and music to spread the gospel of love and compassion of his spiritual guide². He held Indian music in high esteem, in Nuh sipihr he stated,

“Indian Music, the fire that burns heart and soul is superior to the music of any other country. Foreigners, even after a stay of thirty or forty years in India, cannot play a single Indian tune correctly. Indian music charms not only men but also beasts. Deer have been hypnotised and hunted simply by music”³.

1 Dr. Sohanpal Sumanakshar, Amir Khusrau, p- 28.

2 Raja Sultan Maqsood, Music : Khusrau the Innovator, Amir Khusrau Critical studies, National Commemoration for 700th Anniversary of Amir Khusrau, 1975, p- 84.

3 Jai Deva Singh, Khusrau's Musical Compositions, Commemoration Vol., p- 278.

His patrons no doubt had a good taste for music and musical parties. About the contemporary state musicians Khusrau speaks—
“They were the ordainers and organisers of the state musical assemblies”, and further categorised them into five sections—

- (i) those who moisten the universe with the dewy melody of ‘chang’.
- (ii) those who tune heat the sun with the rhythmic energy of Duff.
- (iii) those who treat the aesthates with the soul-stirring, whispers of their dainty-throated ‘Nay’ (flute).
- (iv) those who invent and innovate, to the ecstasy of the receptive hearts by improving on melodic delicacies.
- (v) lastly as those whose Arabic Quas and Ghazals render the best tongue-tied and whose plectrum strokes and string play roll like clouds and fall in sweet torrents like bursting rains.

These all represent the choicest of the realm—those who, hum closest to the Sultan’s ears and remain nearest to the throne¹.

The above description depicts the richness of music and musicians at that time, that how the cultural aspects gained momentum by the contemporary talents of which Khusrau was a part. During the time of Alauddin Khilji he was credited for organising musical parties at Delhi.

1 Professor Shahab Sarmadee, Amir Khusrau’s own writings about music, Commemoration Vol., 1976, p- 245.

In one such party, Khusrau defeated the contemporary musician Gopal Nayak and earned the 'Nayak'¹ title for himself from Sultan. In his fifth Diwan 'Nihayat-ul-Kalam, while eulogizing the Deogiri music he writes, "The other thing is the sweet song of Sarod for every stroke of the bow or the plectrum emits the pleasing plaintive notes like those of the harp of the venus. There is no wonder if by their music a dead man is brought back to life, for the musical expression in the heart of every melodic notes infuses new life"².

The above statement shows the sensitivity of Khusrau towards emotional aspect of life and towards the importance of music in life. This balance of emotions in the mind of a courtier should not be graded lightly, this all was possible for him because his soul was getting continuous nurturing from his spiritual Guru Auliya. His blessings bestowed over Khusrau made him unique and vise-versa such a devoted disciple got the sublime traits as reward of his total surrender to the feet of Auliya. This interpretation is a matter of personal assesment of the writers but at last we can conclude with these words;

1 Dr. Sohanpal Sumanakshar, Amir Khusrau. p- 27.

2 Prof. S.H. Askari, Amir Khusrau as a Historian Khuda Baksh Oriental Public Library, Patna, p- 156.

“Amir Khusrau is justly famous for his poetic talents and effusions. He was a man of versatile genius, aesthetic tastes and many sided activities. He was undoubtedly well-versed in liberal sciences including MUSIC.”¹

Music fusions mixing and blending western and Indian concepts is so popular these days in India. In our Indian film industry today it was first introduced by Pankaj Malik about six decades ago. Today A.R. Rehman and Vishal Bharadwaj type of music directors are freely doing it. However 700 years ago a visionary and a music genius i.e. Khusrau has so successfully, experimented the fusion of Indian, Persian sounds and tunes, that in the centuries to come they became Indianised version. Such was the spectrum of the music wizard.

¹ Prof. S.H. Askari, Amir Khusrau as a Historian Khuda Baksh Oriental Public Library, Patna, p- 157, 158.

Chapter-V

Amir Khusrau's observation of India as a Leader in the areas of Science and Literature

A person of versatile caliber Khusrau was a great patriot also. Whatever he composed either in prose or in poetry and in which so ever language the mention of his mother land directly or indirectly has to be there. His two famous Masnavis 'Nuh Sipihr' and 'Qiran us Sadain' in particular represent the main streams of his thought and imagination¹, love and compassion, praise and appreciation towards India. In these works he presented a very sensitive, touching and emotional description of India. We can feel the depth of his sensitivity towards his motherland when he asks a question to himself.

“Why I love India with such a passion?”. He himself answered—
“This I do for two reasons (a) India is my homeland and according to a saying of the prophet, ‘to love one's home land is a part of faith’. (b) India is a paradise on earth²”. Afterwards he gave many reasons to justify his statement. He gave the versified account of the spells and incantations in famous work Nuh-Sipihr.

1 Professor Saeed Ahmed Akbarabadi, India as sung by Ameer Khusrau, Commemoration Vol., 1975, p-288.

2 ibid, p-288.

“Many wonderous things have appeared in this land, the like of which has not been mentioned of any other country. If I happen to describe most of them it would become as long as a tale, and, therefore, I am recounting only a few of them. Firstly, within this area, the enchanters bring a dead man back to life by their magical charms. This statement required substantiation. I am giving a hint to those who will seek it. The person bitten by a snake who does not rise at the time, brought back to life after six months. In order to learn the art one has to proceed to the East by way of water as swiftly as the lightning. When he reaches the borders of Kamrup the master magician turns him into an animal.

He continued as, The other thing is that the Brahmans treasure the powers of enchantment in their hearts and if they exercise their spell on a freshly killed person the latter becomes alive provided he has not been removed away. If he asked about the future events he may tell that, if they are not terrified. So long as his tongue remains intact he is capable of speech, but when it is dissolved we should not expect any speech from him. Another wonderful thing is that either by a true method or any pretexts and pretences they prolong the life which is not prone to decay. This is achieved in this way that since the number of breaths of every man for each day is fixed by calculation, one who accustoms himself to

the taking care or holding the breath prolongs his life when he takes less number of breaths each day. The Yogi by practising restrains of breath within the idol temple remains alive for 200 or 300 years. Another strange thing is that by their artful regulation of nose breathings they predict events of the future. That is if they stop and release their breath through their right and left nostrils, they give out same thing of the future. The other thing is that they have developed the art of transferring their souls from their own bodies to those of others. In the hilly regions of Kashmir there are many cave habitations of such people.

It would be worth to continue to mention his own words.

Another thing is that they knew the art of assuming the forms of wolf, dog and cat. Again by practising their art they remove the blood from one body and infuse it into that of another. It is also a strange thing that both old and young are quickly struck by their hypnotic charms. Another strange thing is their claim that they can fly high in the air like birds; but this does not stand to reason. Again by virtue of their charms they claim that they do not get drowned in the encircling whirlpool. Even if you put them in tight sack and throw it on the surface of the water they would swim across from one bank to another without being drowned. Another strange thing is their claim to withhold and let go rains and moisture from the clouds.

They have got such a collyrium that if a person desires and applies it to his eyes he can make himself invisible. There are many such wonderous things which are reported about them, but which may be said to be beyond the capacity of everyone except the watchful protectors (spiritual men) of the time. One who has seen all these things may not deny them; but those who have not seen them cannot believe all of them. Though all these are charms and fancies, yet, there is something which may be taken to be really true and I would tell you that for your approval'¹.

As the last sentence of the above description itself states that Khusrau was in a state of fascination about India and its charms, it could be said that he was considering some facts and some fantasies while compiling his work. Other way we can say this explanation having the mythological/superstitious turn up at its base.

But then there is no doubt that he observed the geographical, social, economical, political and religious variations of Indian soil and presented a detailed account of it in the 'Third Sipihr'² of his work Nuh Sipihr. This work should be treated not only for its cultural and literary value but also for the informations which it provided about the climate,

1 Prof. S.H. Askari, *Amir Khusrau As a Historian*, Vol-2., Khuda Bakhsh Oriental Public Library, Patna, p-60, 61.

2 Dr. Wahid Mirza, *Life and works of Amir Khusrau* 1927, London, p-182.

flowers, birds, animals, sciences, religions and languages. The efforts and pains of the poet are visible when he tried his best to prove India's superiority¹ to foreign land.

A reason which he gave to prove the superiority of India might be amusing on his part at that time but it is a fact if we took it in present literary context. He said, "This country is superior to others because Khusrau resides here, who knows to make magic² by his poetic works". If we go for his words, we should agree with him, on the grounds that the metre of the 'sipihr' is very difficult and uncommon one. No poet had written 'Masnawi' in that metre before his time. It is the hexametric matwi form of the rajaz; that imparts a peculiar earnestness and charm to the verse.³ He himself alludes at a place :-

"Singing like a parrot, In the ancient Indian bower

Is the lot of Khusrau, Blessed with almighty power".⁴

His description of country's unanimity inspite of its diversity formed the very base of secular perception among society and the increase of patriotism among its people. To merge all the fields for the

1 Dr. Wahid Mirza, Life and works of Amir Khusrau 1927, London, p-182.

2 Dr. Sohanpal Sumanakshar, Amir Khusrau, p-37.

3 Dr. Wahid Mirza, Life and works of Amir Khusrau 1927, London, p-183.

4 Prof. Mujibur Rehman, Amir Khusrau : A great lover of his land and its people, commemoration Vol, p-294.

welfare of mankind¹ was his sole purpose. He invented 'Rekhta' style (Persian+Hindi) to make the masses more tolerant and acceptable to each other beyond communalism or regionalism. A glimpse of his emotions could be seen in verse-- "Kafire ishq ishqam musalmani mara darkaar neest, Har range man tare gashta haazate junnar neest"²

(I am worshiper of love, I didn't need muslimism, My raags became the wire I don't need the sacred thread (janeu) to put over the body).

In the Nuh Sipahr itself he gave many reasons of his love for the country and by taking support of its praise he praised one of his patron Mubarakshah. He stated that Badshah Mubarakshah is a ruler who couldn't be compared with any other in the world.

"Asbaate mulk-i-Hind ba huzzat ke jannat ast.

Hujjat hama ba-kaayad-i-akli ustwar".³

(In this world Bharat is like 'Heaven', and when Adam was asked to move on earth he selected the same country.

The reason for his selection of this land was :—

"Tarjeehe mulk-i-Hind va aklaj hawaein khush.

1 Dr. Malik Muhammad, *Amir Khusrau kaa Rashtra-Prem*, Edited by Dr. Malik Mohd., *Amir Khusrau (Bhavatmak Ekta Ke Agradoot)*, p-82.

2 *ibid*, p- 83.

3 Dr. Malik Muhammad, *Amir Khusrau kaa Rashtra-Prem*, Edited by Dr. Malik Mohd., *Amir Khusrau (Bhavatmak Ekta Ke Agradoot)*, p- 84.

Bar rumon bar Irako-Khirasano kandhaar”¹

(The atmosphere of Indian soil, its climate its seasons are having the speciality similar to that of 'heaven'.)

To move further in his description about the seasonal aspect of India we can quote few lines from his famous Romantic work “Majnun and Laila” spring season :-

Cha Naafeh kushad baade-nau-ruj.

Bishgopat bahaare-aalam-afuj.

Az shabname-gauhari shamaail

Aarask gulue-gul-hamail.

Naajuk tane laalai-dil afuj

Larjideh shudaj naasume-nau-ruj.

Ba shaahido-main khujastah taaba,

Gasht da-da-har chaman khirman.²

(When, mild wind of Nauroj started, then 'Basant' sprang up to lighten up the world, the beautiful neck (stems) of flowers adorned with the fine droplets of dew. Beautiful flowers danced with the air and fortunates with their beloved and pride moved in the gardens).

1 Dr. Malik Muhammad, Amir Khusrau kaa Rashtra-Prem, Edited by Dr. Malik Mohd., Amir Khusrau (Bhavatmak Ekta Ke Agradoot), p-84.

2 Dr. Amanat, “Amir Khusrau ki ek Rumani Masnavi : Majnun Va Laila”, in Amir Khusrau Bhavatmak Ekta ke Agradoot, Editor Dr. Malik Mohd., Rajpal and Sons., Delhi, 1975, p-153.

Autumn :-

Aamad chun khizan ba-gaarate-baag.

Binshast bajaaye-bulbulan jaag.

Pura barg shudeh jameene gulzaar.

Chun majlise-mukriman je dinar

Za aaseebe-tapa chahaye sar sar

Galtan ba-zami shigufaye tar.

Bargi ke ze baad shud gurizan.

Har gushan davan futan cha kheerja.

Har sui baraihanah gulistaani

Chun raah futadeh kaarwani.¹

(When autumn arrived to rob the garden the crows took the job of bulbul. Dry leaves covered the soil of garden in a manner as the golden coins spread all over the floor of a charitable one. By the slaps of storm fresh buds fell to the ground and it appears as if due to the fear of it the leaves are moving here and there just to get a shade. The garden appears as it is a group of merchants robbed by the robbers just now).

The above line depicts that how much sensitivity the poet adopted in presenting a picturesque explanation of the seasons. He also gives an

1 Dr. Amanat, "Amir Khusrau ki ek Rumani Masnavi : Majnun Va Laila", in Amir Khusrau Bhavatmak Ekta ke Agradoot, Editor Dr. Malik Mohd., Rajpal and Sons., Delhi, 1975, p-153.

outer sketch of the places he had been which not only prepares a rich literature but also serves a purpose of history. In his Masnavi Qiran-us S'adain he himself said, "I embarked on this journey-Delhi to Awadh"-shedding sanguine tears of sorrow, alongwith the royal army. A long march of two months brought us to Awadh. The king reconnoitered the whole land and entrusted the 'Iqta' of Awadh to my patron and benefactor Khan-i-Jahan, Hatim Khan''¹.

The advantage he took to his visit over there, fixes his intense gaze on the land of Ayodhya and speaks out,

"What a town! nay it is not, a town; it is all a garden.

It does not possess much but, is so rich with inner peace.

"It is a town which adorns, the good earth.

It suburbs call, out to you, go free!,

"The blissful stream running under, its feet quench

a one way farers, thirst through the eyes.

"Happiness here knows no bounds; every leaf and

every flower, pours out nectar-eternal nectar.

"Look at its orchards-all, laden with

un inhibited, fruits-so laden that the, branches bow down.

"The choicest of fruits here, appear to have been nursed,

¹ Prof. Ameer Hasan Abidi, Awadh at the times of Amir Khusrau, (As reflected in 'FIRAQNAMA') Commemoration Vol. 1975. p-42.

and nurtured by the Hands, of the creator.....

“Fruits like grapes, pomegranates, oranges-they are all,
all gold, When you hold them.....

“And like them there are, hundreds whose very names,
in Hindavi make the lips, sweet and the mouth full of taste.....¹

In this description he further states that mango² in particular is the essential part of every orchard. Shifting from nature to the dressing style he pointed out the fine quality of cloth as: “It is on the body like moonlight on a flower or like dew-drop on rose-cheek.”³

And finally he couldn't stop his pen from composing an evidence for socio-cultural history by remarking about the people-“Those who live here are all men of sympathies. They are all genuine-hearted, good-tempered and well disciplined.”⁴ “Everybody works : follows his own trade and excels in his own craft. That is how everyone is so well-contented be he rich or poor”.⁵

He not only presented a detailed account of nature, but by them, he tried to prove that India is a paradise. He shows its superiority to other

1 Prof. Ameer Hasan Abidi, Awadh at the times of Amir Khusrau, (As reflected in 'FIRAQNAMA') Commemoration Vol. 1975, p-42, 43.

2 ibid, p-43.

3 Prof. Ameer Hasan Abidi, Awadh at the times of Amir Khusrau, (As reflected in 'FIRAQNAMA') Commemoration Vol. 1975, p-43.

4 ibid, p-43.

5 ibid, p-43.

countries in point of climate, flowers and fruits. In his famous work 'Wasat-ul-Hayat' he wrote qasidas for Prince Muhammad Sultan. He has given a lovely specimen of his own style by introducing into it the sense of the tumultuous songs of the nightingale in the cloudy atmosphere, the gilded landscape due to the profuse growth of the roses and narcissus, the melodious songs of the birds of the gardens the sweet fragrance of zephyr, and the picturesque description of tulips, narcissus cypress, eglantine, lotus, etc.¹

Then in his Masnavi "The Ashiq" with the love story of Deval Rani and Khizr Khan, the feeling of patriotism runs parallel. Expressing the artist's love for the land of his birth. It is fragrant with the smell of kewra the karna, the champa, and the hundreds of sweet Indian flowers and spices. It is luminous with the bright Indian sun and the pale, cool, moonlight.²

Why he favoured his motherland had many reason, and one out of them that according to him the land is superior to other countries. He presented in Nuh Sipihr the ten instances of the India's superiority.

1. Knowledge and learning are common and wide spread among them.

¹ Syed Sabahuddin Abdur Rahman, Appreciative study of variagatedness of Ameer Khusrau's poetry, Commemoration Vol., 1975, p-86.

² Dr. Wahid Mirza, Life and works of Amir Khusrau, 1927, London University, p-180.

2. They can speak all the languages of the world clearly.
3. Learned men from all parts of the world have come from time to 'time' to study in India, while no Brahmin has ever travelled to any place outside India for knowledge.
4. The science of 'hindsa' and the numerical system originated in India.
5. The wonderful book of wisdom Kalila and Damna (Panja Tantra) was composed in India.
6. The game of chess is an invention of India.
7. Chess and the Damna both of Indian origin, have become popular with all other nations.
8. Indian Music, holds the fire that burns heart and soul. It is superior to the music of any country.
9. Indian Music charms not only men but beasts also.
10. Finally there is in no other land an enchanter, a wizard in poetry like Khusrau, albeit an humble admirer of the king.¹

Though we can count the last praise of land as the praise of his own self but we cannot deny at the same time his contribution to the various fields like culture, literature and administration etc.

1 Dr. Wahid Mirza, Life and works of Amir Khusrau, 1927, London University, p-166.

He further proceeds to mention the talking birds like the parrot, the magpie and other birds that have been trained to perform wonderful tricks. Horses trotting to music, goats performing balancing feats, manlike monkeys that can distinguish between one coin and another.¹ It seems as if he was having full admiration for the familiar scenes of everyday life. This shows his approach of a genuine patriot who loves the country of his birth and its life and environment.

In the *Ashiqa* : Deval Rani Khizr Khan while describing the qualities of each flower, he mentions the names of bela, juhi, kevara, champa molsari, duna, karna and sevti.² Flowers, Rai Champa, “having colours like the face of a lover” sewti a “beloved among the beloveds”, and juhi a betraying” a vision of lovers’. To him each and every flower of India is like the garden of paradise and if syria and Rum were in possession of such flowers, they would have trumpeted out their glory all over the world.³

To praise the beauty of Devalrani he compared it to many examples. Surely this is to be accepted that only a person with extraordinary traits can go for mysticism and materialism, hand in hand.

1 Yusuf Hussain, *Glimpses of Medieval Indian Culture*, Asia Publishing House, Bombay 1962, p-123.

2 *ibid*, p- 123.

3 Syed sabahuddin abdur rehman, *Appreciative study of variagatedness of Amir Khusrau's poetry*, Commemoration Vol. 1975.

He said, with regards to the beauties of India one can say that a hundred countries like China are not worth one hair of theirs. The beauties of Yughama (a city in Trukistan), and Khullukh cannot be compared to them, Sharp sighted and sour-visaged as they are. The beauties of Khorasan may be white and red, but they are odourless like the flowers of their country. As for the beauties of Russia and Turkey are concerned, they lack submission and humility and are cold like blocks of ice of whom even hell would be afraid. The lips of the tartar beauty do not smile and the beauty of Khutan lacks salt. As for the beauties of Samarqand and Qandahar, they have no sweetness. Finally the jasmine bodied beauties of Turkey and Egypt have no elegance and smartness compared with the beauties of India''.¹

He once wrote to one of his friend Tajjuddin jahid about the social-culture of India as, "All the natives of this place are guest-loving, calibersome, simple, sober, moral, they keep up their words and spend over charity also."²

In Nuh Sipihr itself he shows the superiority of Indians in science and wisdom over all other nations. He says, "I know that in this land lie

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- 1 Syed sabahuddin abdur rehman, Appreciative study of variagatedness of Amir Khusrau's poetry, Commemoration Vol. 1975. p-124.
 - 2 Dr. Gulam Rasul. Bahumukhi Pratibha ke Dhani-Amir Khusrau, in Amir Khusrau (Bhavnatamak Ekta ke Agradoot edited by Dr. Malik Mohd., Rajpal and Sons. 1975, p-43.

concealed wisdom and ideas beyond compute. Greece has been famous for its philosophy, but India is not devoid of it. All branches of philosophy, if one examines carefully are found here. Logic, astrology, kalam (metaphysics) in fact every science, except “faqr (sufism) is found... physics, mathematics, astronomy, divination of the past and the future are known...”¹

Only the praise of nature and society was not the theme of his works. He had full faith and appreciation for the traditional customs and regulations followed by the people.

He was a religious man but not a bigot tolerance to other faiths was a prominent feature of his character. He admired the devotion, emotion and enthusiasm of Hindus and urged Muslims to learn from them. He passionately favoured the practice of ‘Sati’ where a woman dies willingly for her husband. The devotion of a man for his God by giving pains to his body left him astonished. He considered it to be against the tenets of Islam, but then he observed, “see, how noble it is”.²

He was so much impressed by the sheer nobility underlying this act of self immolation that he recorded his feelings on several occasions.

¹ Dr. Wahid Mirza, *Life and works of Amir Khusrau*, London University, p-183.

² Yusuf Hussain, *Glimpses of Medieval Indian Culture*, Asia Publishing House, Bombay, 1962, p-125

“Like a Hindu lady, in love stroke, against a candle, off and dead, To dash to death is not a joke”.¹

In the “Hasht Bahisht” he relates the tale of a Hindu and a Muslim pilgrim in following words : “A Muslim Haji proceeding to Mecca met a Brahman pilgrim going to Somnath owing to the strength of his devotion the Brahman was measuring the ground with his body, and the stones of the road had torn off the skin of his breast “Where to friend ? the Haji inquired. “I have been travelling like this for several years,” the Brahman replied. “But God has given you your two feet; why do you crawl on your breast instead of walking upon them ? “Ever since I had dedicated my life to my idol, I have crawled towards him on my breast. ”The Brahman replied.² He asked Muslims. “And you, who taunt the Hindus for being idolators should at least condescend to take a lesson from the sincerity of their faith³.

Khusrau not only dwell upon the description of all this but he is academically argumentative, to the point of being outspoken in defending the India which he had explored from various angles. He appears as a seasoned spokesman of benumbed people, of a land rich

1 Amir Khusrau : a great lover of his land and its people by Prof. Mujibur Rehman, Conn. Vol., 1975, p-295.

2 ibid, p-125.

3 ibid, p-125.

with potentialities, yet accustomed to silent suffering. His faith seems undaunted¹.

Mostly all of his work has somewhere or the other a praise or appreciation for his motherland. They reflect more on the cultural backgroud of that age. They depicts the life and work of men of professions, artisans, craftsmen, tradesmen, urban and rustic².

In Nuh Sipihr he had appreciated the brighter aspects of Hindiusm also. By writing that Hindu conception of the belief in unity and eternity of God, and His power to create from nothingness are better than dualists or those who believed in father and son or the anthromophists or the sabians and the materialists etc.³

By taking consideration of the above statements it could be said that Khusrau was a tolerant and a person of cosmopolitan nature. The thinking which the people of 21st century find it hard to maintain about the other castes and religion, he was having that before seven centuries. No doubt he was a personality much ahead of his times.

He was free of any prejudice, bigotry and fanaticism based on religion or land. He was sympathetic and loving to all the creations of God. Here we get closer to the Sufi attitude of Khusrau as sufis preached

1 Zoe Ansari, Towards understanding Khusrau, Introduction of Commemoration Vol, 1975

2 ibid.

3 Syed Sabahuddin Abdur Rahman, Appreciative study of variagatedness of Ameer Khusrau's peotry, Commemmoration Vol, 1975, p-97.

toleration in religious affairs and loved mankind. Love, the sufis believe is greater than religion and it is the essence of all creeds¹. The love of Khusrau could be observed towards his motherland at the same pace, when he says, The heavens said that all the countries which have come out of earth, Among them all India only has come upto the height of excellence.'²

The distinctive feature of Khusrau is that he took great interest in the typical Indian culture.³ He went deep into it and come out with praise of each and every field like Indian Arts and Science. The concept of unity of God among Hindus, superiority of their morality, were also digged by him. Over that of other nations, their religions, languages and cultures, advanceness⁴ of India in Astronomy, Physics, Mathematics and many more.

Khusrau was a dutiful and responsible person and when it comes to his profession as a courtier we find not even a single loophole. Nuh Sipihr's fourth section is totally dedicated to Sultan. His nobles, Amirs, Ministers and Higher officials, work profiles and responsibilities. We can observe Khusrau as a true advisor, and able politician. According to

1 Dr. M. Safdar Ali Baig, Amir Khusrau His beliefs and the Sufi Tradition, Commemoration Vol. 1975, p-201.

2 ibid, p-201.

3 Prof. Saeed Ahmed Akbarabadi, India as sung by Amir Khusrau. Commemoration Vol. 1975, p-290.

4 ibid, p-290.

him the Sultan should take the advise of the laeared and well wishing people before taking any important decision.¹ Indirectly if he state such an advisory language, his love, care and loyalty towards his patron society and towards the welfare of his motherland, could be easily felt.

He further asks king to think twice before marching for any war and if he stands in the battle field then he should think only of war and nothing else only that could make him a warrior. He also says, that a Sultan must know to take the benefit of situation and materialise the opportunity² coming for the welfare of state. In Nuh Sipihir he states : “Sultans could only be honoured when he safeguard his masses. He should collect the knowledge and details of his masses time to time.”³

Giving a lecture about the responsibilities of Sultan, Khusrau shows the height of his patriotism. When he write of justice in the courts he advocates that, “When it comes to justice the Sultan should not think of anything else... and if somebody aks justice from Sultan the Hajib⁴ should not come in between, Khusrau said, Sultan should make such

1 Dr. Raj Narayan Roy, 'Nuh Sipihir' main Raajdharm Nirupan, Amir Khusrau Bhavatmak Ekta Le Agradoot, Edited by Dr. Malik Mohd. Rajpal and Sons, N. Delhi, 1975, p-192.

2 Dr. Raj Narayan Roy, Nuh Sipihir main Rajdharm Nirupan, Amir Khusrau Bhavatmak Ekta ke Agradoot, Edited by Dr. Malik Mohd. 1975, p-193.

3 ibid, p-193-194.

4 Dr. Raj Narayan Roy, Nuh Sipihir main Rajdharm Nirupan, Amir Khusrau Bhavatmak Ekta ke Agradoot, Edited by Dr. Malik Mohd. 1975, p-194.

arrangements at every place so that both rich as well as poor be getting peace and satisfaction.¹

Then, not only Sultans were advised by him but their nobles, amirs, ministers and other higher officials were equally treated. They were asked to accept their position as the grace of God and to be loyal towards Badshah. The belief and faith of Khusrau towards the Almighty is seen when he ask Government. servants that they should do self less service. If it comes to choose between the policies of Sultan and the humanitarian ground of God they should go with the later one as no body is above Allah.²

His love for his country and its people appears more widely when he gives instruction to Diwan-i-Arz (Army Head) in Nuh Sipihr. He ask them to show their valour and courage to enemies in the battle field. Only suppression of the weak, destruction of the crops and robbery should not be done by them. For solidiers he said, "If you destroy the farm of somebody that field will become your enemy. The crop which is prepared by pains of some Hindu, should not be consumed by your horse³.

1 Dr. Raj Narayan Roy, Nuh Sipihr main Rajdharma Nirupan, Amir Khusrau Bhavatmak Ekta ke Agradoot, Edited by Dr. Malik Mohd. 1975, p-194.

2 ibid, p-194.

3 Dr. Raj Narayan Roy, Nuh Sipihr main Rajdharma Nirupan, Amir Khusrau Bhavatmak Ekta ke Agradoot, Edited by Dr. Malik Mohd. 1975, p-195.

This way we see that Khusrau with his poetic talents instructs the Sultan, his officials and the common masses also. This proved his love not only for his motherland but to the mankind also which is an indication of his spiritual or sufic perception.

Khusau praised the whole of Hindustan for some reason or the other, and observed Delhi i.e. his career place and the place of his Guru more keenly and beautifully. He said, "Delhi, that twin sister of the blessed Heaven, a tract of paradise on the surface of the earth. The nine skies cast their hallowing shadow over it and the seven realms are but like the chain at its gate. Its lofty palaces raise their heads to the skies and overshadow the sun itself, while its streets are so thronged with men that the eye roving on them is filled with images that leave no place even for the pupil of the eye... Its green fields are bedecked with roses, and its springs are brighter than bright eyes—running waters pleasant as life, like milk flowing through sugar. Its gardens are full of pleasure seekers, rose cheeked beauties with pierced ears bright as the pearls of their ear—rings. The melodies of the "ud" and the "rabab" that rise in the gardens intoxicate the trees and render the fountains drowsy.¹"

At another place he says, "A city like Delhi : hills around it. And a river in its midst ! Every stone in it which you turn will disclose a pearl

¹ Dr. Wahid Mirza, *Life and works of Amir Khusrau*, 1927, London University, p-51.

of poesy and from every yard of earth that you dig a fountain of ideas will spring forth.”¹

Not only this but time to time he provide with pictureque description of the monuments of Delhi constructed by his patrons. This shows his aesthetic grip over the nature, architectural styles and changing trends of the society. He was fond of the intellect, art, culture, skills and emotions of the natives of Hindustan. In Nuh siphr he says. “Avablash aan shud kehadreen mulk durun, ilm hame jaast je andaazeh fazoon. Lek digar jaaye na daarand khabar, Janchen Kehu dar hind ulumast va hunar.”² (The every nook and corner of this country is centre of knowledge and art. Other countries are unknown about this trait of it.)

While praising his land his imagination surpasses the limits he observed even the minor objects with a sight of love and praise for his land. According to him the “Sun is warm because of its warm feeling of love and loyalty for Hindustan. The heat of love made the sun warm and then the whole world is facilitating by it.”³

Upto the points already covered to show Khusrau's love and praise for Hindustan will remain incomplete if his description of the working class be left out. He praised the hard working of the labours of his place.

1 Dr. Wahid Mirza, Life and works of Amir Khusrau, 1927, London University, p-107-108.

2 Dr. Malik Mohd., Amir Khusrau Kaa Rashtra Prem, Amir Khusrau Bhavatmak Ekta Ke Agradoot, Edited by Dr. Malik Mohd., Raj Pal and Sons, N. Delhi, 1975, p-85.

3 Dr. Sohanpal Sumanakshar, Amir Khusrau, p-43.

He writes that, they pour the sweat of their brow to earn their lawful food; they work with their hands, night and day, and go to the length of making holes, with their teeth in the leather to serve mankind.¹ Their service to mankind, their simplicity, honesty and straight forwardness impressed him. They provide the society with the basic necessities of life and themselves led a very simple and often painful and hard life. It has been already discussed that even being a courtier Khasrau was equally of masses also, he observed their life and asked people to learn the basics of life from them.

He portrayed himself as an example to it, once said, "Except at meals, I hardly keep mum, but exchange words with any human being, love children and converse with rustics: in them I find the real qualities in which humanity may indulge with pride, simple, sincere, and pious masses of India I love, I adore, they are my past-time I am glad to say that the simple masses are enough to keep me cheerful and engaged. If ever I had a garden, I would like it to be empty of bowers, books and flowers, just a space to walk and talk in with flowers of human races—innocent buoyant and blushful, of angelic nature, the young jasmines of

¹ Prof. S. H. Askari, *Amir Khusrau as a Historian*, Khuda Baksha Oriented Public Lib. Patna, p-48.

our motherland.”¹ By this mention we get a glimpse of his sensitivity towards the natives of his motherland.

When it comes to praise of motherland not even a single field left untouched by his pen while describing the music of India he says, “Huzzate hashta aan keh surude—Khushe maan, Kust ba sonje dilo-jaan aatishe maan. Har dameh daanishte keh dar jumle-jahan Neest bareen guneh va inn neest nihaan.”² (The Indian music is having that magic that impresses its listeners. This much good and great music art is no where else in this world. To this place many foreign musicians came but even after spending decades over this land they failed to sing even some of its melodies (raags) correctly.)

He proceeds with, “Huzzate nuh aanast keh aj naram-i-tar, teer khurad aahu-i sahra ba jigar. Dokhtaye jamjamah bee teero-kamaan, Jaan dehdaj zakhm-i-aan ham bejmaan.”³ (The music of this place is not magical of human beings alone but it equally works on animals. The song sung by a singer (hero) wounds the heart of deer as an arrow, and he (deer) with all his joy and pain stand by with him (singer). Even if he

1 Prof. Mujibur Rahman, Amir Khusrau : A great lover of his land and its people, Commemoration Vol. p-292.

2 Dr. Malik Mohd., Amir Khusrau Kaa Raashtra Prem in Amir Khurau Bhavatmak Ekta Ke Agradoot, edited by Dr. Malik Mohd, 1975, p-86.

3 ibid, p-86.

has asked to leave that place he remains there and sometimes even end his life in the pleasure-pain of song and music).

After this he even depicts his own musical talent and added it up with the glory and honour of his motherland, he says. "Huzzate-deh aan kahe chu Khusrau-sukhan, sehgari neest tahe-charkhe kuhan. Ou chu jr hind ast va sana gustare sheh, Kutbe jahan shaa be-karam kardeh nijeh,"¹ (Hindustan is great as it is having a singer-poet like Khusrau, who is honoured by the contemporary ruler with gold and silver for his poetic and musical caliber.)

Though again this description could be considered as a matter of self-praise but then we cannot deny his honour and position in the royal court of at least five Sultans. Many writers and scholars agree to the point of his love for his country and his devotion from minor to major objects of the land. Love of nation becomes an essential part of his poetry.

To sum up with the love of Nation of Khusrau we can say that he left no stone unturned while potraying his country. He worked on nature, culture, society, emotions, human beings, animals, music, art, trees, fruits flowers and laymen also. No doubt he was a keen observer and tried to set an example for the forth coming generations that love of

¹ Dr. Malik Mohd., Amir Khusrau Kaa Raashtra Prem in Amir Khurau Bhavatmak Ekta Ke Agradoot, edited by Dr. Malik Mohd, 1975, p-86.

country should be given the first priority over any other lurement and selfishness.

His words today may provide an impetus to the people who live for their country and could alarm those who cheat their own land and opt for brain drain.

A remarkable and worth mentioning observation part of India is Khusrau's deep penetrating glance of Indian society and tolerance as well as acceptability of weaknesses if any. He had gone to the extent of appreciating a Hindu women committing 'Sati' by suggesting only the positive aspect of it i.e. the love and devotion of the woman for the deceased husband. However by any parameter the ritual was inhuman and was totally discarded by modern society.

Khurau's appreciation of a Brahmin covering his path to the temple by laying ^{pr}ostrates everytime could be a matter of mockery to a muslim but Khusrau again appreciates devotion and dedication of extremes.

This is strongly suggestive of not only tolerance but appreciation of the other views. Today such tolerance and mutual appreciation is missing both in Hindus and Muslims.

Chapter-VI

Amir Khusrau's Relevance in 21st century

India is known to have produced luminaries in almost all the fields of human development. Among those Amir Khusrau stands as one. Nearly 750 Yrs. ago, during early Medieval era Khusrau was born and emerged as a courtier, literary lauret, historian, musician, socialite, spokesperson of masses within the attaire of a Sufi, and a courtier.

Versatile sublimity of Khusrau makes him relavant even in the materialistic modern times of today. For him a Prominent Gandhian Activist of Freedom movement Maulana Abul Kalam Azad once remarked, "India has not produced in the last 700 yrs any talented and sublime scholar as Amir Khusrau".¹

To him, we can call—first poet of Khari Boli, multi-dimensional talent, propounder of liberal Sufic thoughts, first to talk of Hindu-Muslim unity, a bridge for the cultural merger, a great patriot and lover of his land, musical composer and innovator and much more. In the lime light of this description we could prove his relevance in today's scenario.

¹ Dr. Malik Mohd., Amir Khusrau, bhavatmak kkta ke agradoot, first edition, 1975, New Delhi, preface.

Spiritual Relevance :

General scenario of today is that we have unabated desires. The people today want all the facilities and luxuries in their lives unscrupulously. Hence the social and legal norms of society are breaking day by day. In this age of ambition and materialism the Sufic or spiritual ideology of Khusrau will help the people to gain a sense of satisfaction, to remain calm and within limits. The example set by him of enjoying the courtiership of several sultans yet remained untouched by the vices of court make the people learn how to coordinate life. One should learn to remain indifferent to the pains and pleasures of life. Immortality of life factor as well as all worldly things should be balanced properly.

His personality is as relevant and to be followed as of king Janak (Father of Sita) a famous character of Indian Epic "Ramayan" for whom it is said,

“एक वैरागी गृह में,

एक गृही में वैराग।”

His spiritualism was awarded to him by his Guru Nizamuddin Auliya who never interfered in his professional life and asked him to make a dignified balance between the two.

Khusrau's spiritualism is not discarding one from the comforts and luxuries as he himself yearn for favours at the court to gain subsistence and status but at the very same time he holds a strong feeling of detachment to it if it comes to his Guru or Allah. He once bought the 'slippers' of his Guru¹ from a person who got them as a charity from Auliya for the whole amount of money he got as a reward from his master for his warfare tactics.

This story shows us his devotion to Auliya and detachment to wealth. His footstep should be followed if one wants to survive in the present day. A unique mysticism which is having the detachment concept of Gautam Budha and economic prosperity of the courts was given by Khusrau. This concept favour that peace and happiness are nothing but the state of mind and that state of mind could only be observed by having faith, love and devotion to 'One's god or Guru who is a via media to God according to him. The Sufism bent of Khusrau is an example, his works prove it as a mystical dimension of Islam. It is a way of experiencing truth and self-realisation, it takes the follower to a path of serenity, piety and divinity by means of love and devotion to God. This love and devotion would enhance naturally social, cultural and material prosperity during life time. This imparts one with courage

Dr. Gulam Rasul, Nizamuddin Auliya ke shishyon mein Amir Khusrau kaa sthan, Amir Khusrau bhavatmak ekta ke agradoot, 1975, p- 27-28.

and power to stand firm against the vices of society and simultaneously change the set rules and regulations if they hamper natural growth of divine life. His writing transcends all boundaries of language, land and religion, and his philosophy provides a soothing effect.

Tensions, fear, depression etc. are some of the prominent features of the world today. To combat all these negative thoughts at the personal level one should move for the realisation of spirit. The concept is to devote oneself fully to the supreme being the God. This helping hand of spiritualism is the requirement of the people working day and night to improve their social status. Psychological healing that Sufism can provide is matchless. Sufi thoughts condemn cruelty, egoism and trivial self interest and determine that the predestination of man is love for people and help to those who are in need. Khusrau provides with an advisory preaching, "Share with those who need whatever it pleases the Lord to bestow on thee..... Remove the crust of selfishness from thy heart..... . Give with a pleasant face whatever thou hast, and thy liberality will be twice blessed.....let strangers partake of thy liberality, for every silly ass can be generous to his wife and children. The man whose kindness extends to his family only, is really selfish."¹

¹ Mohd. Habib, Hazrat Amir Khusrau of Delhi, Bombay, 1927, p-39

This description provides with a true sense of service to mankind and developing charity.

Spiritualism make one free from prejudice, bigotry and fanaticism. A person becomes more tolerant towards the various religions of the world and become sympathetic towards all the creations of God. This is a common attitude among the people who move towards the spiritualism, such people propagate love of mankind and religious liberalism. Love of God is identical with the love of humanity. A lover of God according to Sufis love all his creations irrespective of class, colour, creed, good, bad, high, low, friends and the foe. A general sense of love overpowers the mind of a spiritual person, and his love perception leads one to God. Some times the feeling reach to an extent that there remains no difference between the two. Khusrau says :

“I am a lover, if anyone calls my soul,

My beloved responds from inside my breast saying it is I.”¹

He says further,

“My entity has disappeared, now I think only of Him,

That which you actually see is not me but He.”²

¹ Dr. M. Safdar Ali Baig, Amir Khusrau, his beliefs and the Sufi Tradition, Commemoration Vol., p-203.

² *ibid*, p-203.

The relevance of this feeling of Khusrau is that it could be graded equal to the 'Advait' philosophy of Hinduism. Which propound God and his creation as one and the same i.e. two bodies with unison. His spiritualistic bent also manifests with that of Bhakti. According to which love to God is pure, chaste and sincere and one who loves God is near him. According to Plato, "the lover of Absolute Beauty is rewarded with a glorious new life in which he forgets the pangs of miseries of material life, and enjoys the vision of Absolute Beauty, the pleasure of which is far greater than all other pleasures".¹

When one forget the miseries of life or stop getting worried of them then the eternal prosperity is showered over him. He starts leading a practical life in this world where nothing except his God/faith effects. Khusrau says,

"When you displayed your loveliness
the charms of all other beauties
Effaced from my heart, and
Your glamour absorbed my soul forever"²

This practise was followed not only by Khusrau, but was experienced by all the Sufis of contemporary as well as of later age. The

¹ Plato : The Dialogues of Plato (tr. B. Jowett) Vol. 1, p-65.

² Dr. M. Safdar Ali Baig, Amir Khusrau, his beliefs and the Sufi Tradition. Commemoration Vol. p-205.

work which could not be done by sword or mind that could be tackled by the power of spiritualism. It works not like an Allopathic medicine to provide instant relief but work like an Ayurvedic treatment which remove the cause of pain.

Self analysis and self mortification is a moral transmutation of the inner man. It could be practised in the lap of spiritual perception. This can change the lower self like-ignorance, pride, envy uncharitableness etc. By extinguishing these traits and replacing them by the opposite positive ones. When body and mind are surrendered to God one start thinking with a universal approach which is the need of the hour. The evil soul generally provoke to be engaged in unlawful means to attain the power and pelf. Khusrau regret over the ones who run after fake, wealth and lust, he says,

“O, ye who have become a toy in the hand of lusts,

Ye have made unlawful ways lawful for thyself”¹

Same concept is visible in the philosophy of famous Sufi ‘Rabia’ who asks, “Curb your desires, Control yourself and do not let others control you”² as she think that lust leads to desire and desire to sorrows, as material objects are mortal.

1 Dr. M. Safdar Ali Baig, Amir Khusrau, his beliefs and the Sufi Tradition, Commemoration Vol., p-210.

2 Dr. M. Safdar Ali Baig, Amir Khusrau, his beliefs and the Sufi Tradition, Commemoration Vol, p-210.

His practical approach to life goes parallel with the spiritualism. Purification of the own self should be the motive of one's life. A person should live in this world as lotus remain in the marsh land; indifferent, beautiful and fragrant by not letting a single spot of dirt, of lust desire and many vices over it. This message is delivered not only in his works but his own life style also sets an example of it. He ask people to live a contented life and not to run merely after money, he reminds society about the dangers and evil consequences of being rich, pleasure loving and voluptuous,

“If you want to be far from countless sorrows,

Be happy and contented with your meagre fortune”¹

This statement is again going parallel to the thought “whatever destiny is having for you nobody can snatch it from you and by no means you will be getting more than your fate”. So we see that the theory of satisfaction which is taught to us since childhood covered by Khusrau. Upto a certain extent, to stop the society to indulge in unlawful means and practices and to turn towards criminal actions. The youth of today try to gain more and more wealth by hook or by crook. Contrary to them the Sufis preferred divine knowledge to all wealth of the world.

¹ Dr. M. Safdar Ali Baig. Amir Khusrau, his beliefs and the Sufi Tradition, Commemoration Vol, p-211.

For the purpose to make both the ends within the approach of young generation, Khusrau says,

“The man whose knowledge itself is wealth,
Does not cast a glance at pearls and gold.”¹

and

“He who has lost himself in ignorance
Is a pauper even though he owns hundred jars of gold”²

Indirectly he is advocating the power of knowledge and asking to utilize it for gaining wealth but, with contentment feeling. Every thing is uncertain only the power of knowledge remains with one upto the last breath. As life comprise of ups and downs man should know to make gold out of limited resources and yet to remain with the ideology of ‘ground to earth’, as everyone is having the same fate after death. He says,

“Heads of all the kings who are now concealed under the ground,
Were the heads which were once raised up high on the sky”³

For the very same reason his works and life style is still relevant.
Lot of things could be learned and applied to live a prosperous happy

1 Dr. M. Safdar Ali Baig, *Amir Khusrau, his beliefs and the Sufi Tradition*, Commemoration Vol, p-212

2 *ibid*, p-212

3 Dr. M. Safdar Ali Baig, *Amir Khusrau, his beliefs and the Sufi Tradition*, Commemoration Vol, p-213

and satisfactory life through him. He binds up the love of God to the love of mankind, which make him an outstanding liberal and Sufi of contemporary period. It gives a lesson to the followers of orthodoxy of the present scenario also.

Curbing the Violence :

Terror and violence, increasing the ideological animosity among human race. It is overpowering the sensitivity and peace of mind. Regional, racial, economical and ideological disparities are creating hatred, suspicion, disregard and disrespect in human beings. Economic competition arising due to industrial or market monopoly. Pressure Groups are giving rise to terror and disturbance and raising an alarm for secularism, establishments and ascending population giving jolts to the existing governing structures. A close scrutiny shows that this all this is infusing fear-psychosis and other psychological aberrations to the natives of concerned areas.

In this era of violence the character of Khusrau and his works can act as an effect of soothing stream of water. Although he was not a preacher in the direct terms but being one of the most favourite disciple of a Sufi, Auliya he inculcated a fine personality who delivered positive thoughts.

He firmly followed the basic concept of Sufi i.e., "to live and let live in peace". Khusrau's works if properly circulated a considerable decline will be noticed in human negativity. Illustrations to this argument is the famous elegy of Khusrau that brought tears in the eyes of Sultan Balban who otherwise propagated the theory of 'blood and iron', and was not merciful even to women and children. His ideology could not thoroughly change the heart of people who are becoming a part of terror and violence today, but can surely raise factors of realisation of futility of violence itself.

The secular concept of globalization will become successful only if the crude capitalism could incorporate some tenderness towards teeming millions. Khusrau properly, amalgamated and brought together different classes and people through his Literature and Music. His cosmopolitan perception could help in making bridges of harmony among various nations, and people that's why he is frequently remembered on his birthday and anniversary in India, Pakistan, Afghanistan, Iran, England, Tazakhstan, USA, Turkmenistan, France, Russia, Germany, Uzbekistan, Kazakhstan¹ and some other Countries.

¹ Dr. Anand Mohan Zutshi Gulzar Dehlavi, Tooti-i-Hind-Khwaja Amir Khusrau—The Benefactor and founder of Urdu, Hindi and Composite culture.", in Amir Khusrau Dehlavi, A Seminar Report, 2003, p-53.

Today is the time when society needs maximum reorganisation in thoughts. Orthodoxy and fanaticism should be replaced by harmony and mutual respect. Circulation of his views tend to educate the people to think about their nation and humanity at large. This could curb terrorism across the borders. Economic manipulation and frustration resulting in violence could also be cut short by his perception and ups and downs in lives could also be tackled.

Relevance in an Era of Information explosion and Cinematic World—

The invention of various raags, taals, styles of singing by Khusrau made him relevant in Indian Cinema. He was 'much ahead' of his times and 750 years ago he gave us the concept of 'Remixing' when he amalgamated, Indian Raags with Persian tunes and created new melodies. He composed in two languages a single work of poetry/song. Same practice is done by our musicians and composers and lyricists today in name of 'Fusion'. It is nothing but the mixing of two different styles. This intermingling will become heart winning of youngsters one day, that was well realised by Khusrau years back. His songs and Ghazals include the usage of two languages in a single line as,

“Zihale miskin bakul taugaphul durai naina, banaye
batiyan.....”¹

¹ Dr. Prabhakar Machwe, Amir Khusrau's Hindi poetry, commemoration vol, 1975, edited by Zoe Ansari.

This ghazal of mixed language is sung in 'Bagru' (raag) and the emotions it imparts, are of 'seperation in love' (Viyog of Shringaar). The famous lines of this ghazal were used by a contemporary film.

Many of the stage performers today perform on his ghazals in 'Kablana' raag (a combination of Arbi and Irani raags) and its speciality is that 6 taals in one track. It is, as follows¹ -----

"Nizam tori surat pe balihaari.....

Sab sakhiyan mein chunar mori maili,

dekh hasen har-naari,

Sadka baba Ganj Shakar kaa

Rakh le laaj hamari.....,

Nizam tori....."

These performances which were prepared years back sung at various musical concerts and the people enjoy and relish them still. This means that like the other great luminaries of their field Khusrau also holds a grip over the masses even today and works. His works provide an inspiration for innovations in various fields. His genius created a picture of the people of 13th century but still holds good even in this new Millenium, identified as an era of pleasure and plenty. He was building a new tradition, winning a mythology, gathering the treasures of old

¹ Information by interview of classical vocalist 'Ustad Iqbal Ahmed Khan' on the eve of seminar conducted by Haryana Urdu Academy over Amir Khusrau.

heritage and picking up the pearls from the hoary legacy of the past. To leave behind a cultural patrimony for the people and societies of subsequent centuries.

The language and musical raags were not the only areas Khusrau dealt with but, he also made innovations in the existing musical instruments of that time. For example he developed Sitar¹, by combining Indian Veena and Persian Sehtar, and Mridanga was divided into two parts Tabla and Baya. According to some writers—Dholak² (a modified version of Pakhawaj) was also his creation.

This way he gives a scientific thought and touch even to the field of culture and language and his innovations and changing approach not only infused the mind set of contemporary society but it is still prevailing, and enriching the culture and civilization. Khusrau was knowledgeably and actively alive to the scientific propensities of it, regarded 'Music' as a 'Majlisi-Hunar'—'a Chamber art'. That is how he groups it with the art of handling flowers, relishing fruits, behaving with the wine-cup and the sly pieces on the boards of the back gammon and

1 Raja Sultan Maqsood, Amir Khusrau : The innovator, Amir Khusrau, Critical studies, National Committee for 700th Anniversary, 1975, p-82.

2 Abdul Halim Jaferkhan, Amir Khusrau and Hindustani Music, Commemoration Vol., p-273

chess.¹ The relevance of Khusrau is that he is taking all the things at one hand and joining them all with new modes and setting an example for the coming generations.

Music is like food for the soul, latest researches in medical field showed the relevance of music as a supportive healer. The music of Khusrau can be placed as a healer because it is based on scientific and Sufi thoughts and practices which itself make a person make a person calmer and peaceful.

Khusrau's sensitivity towards music could be judged when he observed the music in the threshing of cotton by a 'Dhuniya'. His genius in this field can be attributed to his surroundings. He once said, "I had learnt the science (of music) to such an extent that I could understand birds and beasts. I had also experienced how the gods tell us news about one through them"²

The music had a special place for Khusrau which was well supported by his mind. This combination of mind and heart rules over the world. At his young age he himself said, "I recited each verse in a

1 Prof. Shahab Sarmadee, Amir Khusrau's own writings about music, Commemoration Vol., 1975, p-243

2 Prof. Shahab Sarmadee, Musical Genius of Amir Khusrau, Memorial Volume Publication Division, Ministry of Information and Broadcasting 1975, p-33

tremulous and modulated accent so that my melodious recital rendered all eyes tearful and astonishment surged on all sides.....”¹

This way observance and reproduction of it in an impressionistic manner could be learned from Khusrau. Much dedication and practice is required to evoke the sentiments of heart. Jiggling of words with fine tunes and melodies is not an easy task, one should be zealous and enthusiastic for learning it. Khusrau himself says, “Poetry can thrive without balanced notes but ‘music’ is all meaning less without measured words.....”² This particular quote itself proves the relevance of Khusrau where he advises to tie up the notes, meter, melody, tunes and words into a manner of well packed musical set up.

His music and songs of humanitarian approach influenced the human minds, turning the religious orthodoxy and tradition towards love for mankind and the Sufic love of Allah. His direct approach to the masses by making them the characters of his folk songs gives us the knowledge about the life style flowing through his times and are still relevant. Such as, there is a tradition in north India that the married girls visit their paternal house in spring season, Khusrau says,

“Amma mere baba ko bhejo ree

1 Prof. Shahab Sarmadee, Musical Genius of Amir Khusrau, Memorial Volume Publication Division, Ministry of Information and Broadcasting 1975, p-34.

2 ibid, P-51.

Ke saawan aaya.”¹

The last but the most important relevance of Khusrau's songs and music is that in the present era which is known for communalism, musical concerts organised in his memory created bridge of tolerance and love among the countries and different people. The most famous singer of Pakistan late. Shri Nusrat Fateh Ali Khan gave his melodious voice to many of Khusrau's work and provides the base to thirsty wanderers, to rejoice and meditate on the fundamental mystery of life not only in India and Pakistan but in the world at large.

Khusrau created divine musical Sufic poetry that reached out to truth. It transcends all boundaries of language and religion. It is having power to heal and soothe the human souls. His interest in Indian raags created mesmeric blends of Arabic and Iranian compositions. This electric synthesis produces a sensational effect and generates a feeling of tranquility.

As a poet of Hindawi(Hindi) :

Great personalities leave the era behind and make out new paths to be followed, Khusrau no doubt was one having a vision much ahead of his age. His dealing with the language of masses 'Hindawi' which further became the National language of India is a great example of his

¹ Dr. Bhagwati Prasad Singh, Khusrau ke Hindi rachnaon mein loktatva, In Amir Khusrau bhavattmak ekta ke agraadoot, edited by Dr. Malik Mohd., 1975, p- 185.

genius. When Persian acted as the court language and varied areas were having regional languages for dialect, at that time he came up with the Hindawi (language of masses) which was not acting with stringent grammar and rules as Sanskrit, Persian and other classical languages many other but flowing like a natural stream simple and expressive.. He observed its long life and developed it in such a manner that, it could associate with different people of India. The easy grip of the Hindawi made Khusrau realize its importance for coming generations in India.

However the era was of Persian language therefore to, make Hindawi equally respectable and admirable he mixed it with Persian in his Ghazals as, "Jehaale miskin, makur tugaful, durai naina banaya batiyan.....". He used the Hindi words in his (riddles) Pahelis, Kah Mukarnis, Do sukhne etc. He and contributed to the language a classical richness by writing Khalikbari (a dictionary of Hindawi, Persian, Arabic and Turkey).

Khalikbari comprised of nearly five hundred hindawi words, 480 Persian words, 237 Arabic words and 2 Turkish words. It had the mention of Hindawi 55 times and Hindi 12 times. It provides a great help to the scholars who research over the National language and its comparison with others. No doubt it was the first work of its type—'a dictionary in a poetic form'. By this work we could not analyse that

Khusrau want to make some revolution in language or he just went for the favour of the masses. But then his simple and spiritualistic mind enabled him to work for common masses.

His Hindawi had some general qualities as :

1. All the Aryan syllables used in it. 'ऋ' and 'ष' sounds were not present, and in place of them 'रि', 'स', 'ख' were used. पुरुष was written as पुरिख. The sounds of 'ड़' and 'ढ़' were clearly used. Nasal words were used in abundance.¹
2. Language consist of singular, plural, masculine and feminine genders. Some where to make feminine out of masculine 'ई' and 'नी' suffix has been used as,
गढ़ा-गढ़ी, ढोलक-ढोलकी
3. Adjectives were used in abundance by him as,
छोटा, गोलमटोल, गोरी, खरा, हरा etc³
4. To provide language with more impression he frequently used the idioms and phrases in his writings as,
लोहे के चने, दाँत तले, चढ़ि आवत etc.⁴

1 Dr. Raj Narayan Maurya, Amir Khusrau ki Hindi Bhasha in Amir Khusrau Bhavatmak Ekta ke Agradoot by Dr. Malik Mohd. 1975, Delhi, p-115, 116, 117, 118, 119.

2 ibid

3 ibid

4 Dr. Raj Narayan Maurya, Amir Khusrau ki Hindi Bhasha in Amir Khusrau Bhavatmak Ekta ke Agradoot by Dr. Malik Mohd. 1975, Delhi,

5 To add up more he didn't even hesitated to use metaphors in various emotional works. He beautifully depicted the relationship and conversations between Guru-Shishya, Father-Son, Daughter-Mother Friends, Husband-Wife., common men, courtiers, Sultans and much more.

The major contribution of Khusrau as a pioneer poet of Hindi is that he was first amongst the early Hindi writers. He also had given us a lot of socio-historical evidences which include the life style, dressing sense, manners, customs traditions, languages, socio-classification of his times. From nature to the courts, from sensuousness to the Sufic thoughts everything is there in his poetry. He, thereof shall continue to illuminate as a shining star for new and upcoming writers. They can take from him the insight of drawing sensitive and enduring themes.

Another thing worth mentioning is his good grip over the psychology of the people. Keeping that in mind he worked and gave some masterpieces to Hindi literature. His customery songs are sung with equal value and charm even today after 750 yrs of their creation.

1. "Kahe ko biyahi bides re-lakhi babul morey. Bhaiyon ko dino mahal do mahle, ham ko diya pardes re-lakhi babul morey....."

Amir Khusrau yun kahen tera dhan dhan bhag suhag re-lakhi babul morey."

2. “Bahut kathin hai dagar panghat ki
kaise main bhar laoon madhva se matki
Khusrau Nizam ke bal bal jaaiye-
laaj rakho morey ghunghat pat ki”.

3. “Amma mere baba ko bhejoji-ke saawan aaya
Beti tera baba to buddha ri-ke saawan aaya”.¹

His works prove that the age may turn from Ancient to Modern from stone age to nuclear advancement, the heart and mind of human life remains the same. In dealing with relations modern men think as the earlier ones. Sensitivity and intellect of human mind might improved a lot but emotions and reactions to their out burst remains same. In fine, we can say that his Hindawi works contain a fine combination of richness of language and feeling of emotions, which enrich the Hindi literature and inspire the forthcoming writers to follow his footsteps.

A Patriot of Distinction :

The sacred soil of India produced innumerable individuals who showed their loyalty towards their birth place. Some did it by sacrificing their life, While many others through inventions and discoveries, and some through literary works. He dived so deep in his work to be placed among the top rankers in ability, original production and contribution to

¹ An interview with Dr. Meera Kumar, Kurushetra university in a seminar organised on Khusrau by Haryana Urdu Academy, Panchkula.

society. His poetry in particular we can grade as a treasure house of mysticism and inspiration, whose freshness continues till date after the more than seven centuries passed.

Khusrau was proud of being an Indian, and enumerated various reasons to prove the superiority of India over other states. Patriotism was the remarkable feature of his personality, with noble sentiments and vast vision he praises India, its people, its language, religion, custom, tradition, learning mannerism, flora, fauna, towns, festivals, saints and much more. In particular he dedicated his two works in devotion and adoration for his motherland i.e. 'Nuh Siph'r' and 'Qiran-us-Sadain'.

His patriotism is relevant today as an eye opener to the people who just think for their selfish ends and did not hesitate in being unfaithful towards their birth place. It is a lesson to the present fast running people who think 'love of nation' as an outdated emotion and to those who think religion above nation. He quoted a reason to love one's soil, "Prophet Mohd says love for nation is a symbol of one's honesty and loyalty". This proves that 'country is above all' and that should be traced out and followed by nation lovers. His love of country is seen when he says,

"A Turkish Indian, speaking Hindavi I am.

No lump of sugar or Arabic in expression”¹.

and,

“Rightly speaking I am an Indian finch

Ask of me Hindavi that I may sing in it”².

His description of Delhi, Awadh, Bengal etc. make us feel as if we are present in that times, as he admired most of the places for their fertility and greenery. He praised the religious and traditional values of the people as he consider ‘Sati’ as in human but at the same time favoured it by saying “see! how pious and devotional love it symbolizes.”, he appreciated the concept of guest entertainment of Hindustan.

He highlighted Hindustan as a good center of knowledge and art and gave the logic that though Rome is famous for its philosophy but India is rich in astronomy, critical analysis and spiritual knowledge. He said that people from various countries came to this place as keen research scholar for knowledge of various fields but then no body from India migrated to any foreign land for the same purpose.

We can say that his description is just for praise, and patriotism at its base was not necessary but then we must not forget that many of the

¹ Shujaat Ali Sandilvi, A Great Indian Patriot in Amir Khusrau memorial volume, Publication Division, Min of Information and Broadcasting, 1975, Delhi, p-22.

² Shujaat Ali Sandilvi, A Great Indian Patriot in Amir Khusrau memorial volume, Publication Division, Min of Information and Broadcasting, 1975, Delhi, p-22.

writers who praised India, they considered one angle or the other but Khusrau had gone beyond all of them and covered almost all the fields of society viz-political, social, economical, religious, philosophical, natural, traditional, customery etc.

In Nuh Sipihr he advised the Sultan, his officials and courtiers for administration and to look after the welfare of its people, no doubt that advisory note is to be given, only by a patriot. His own life is an example of the loyalty towards the royal seat without any regrets about the injustice done to the former seat holders. He remained indifferent of the treachery of Jalaluddin Khilji. He Alauddin Khilji and continued his services and praise for them, as he didn't want to interrupt in the system of govt., and considered King's decision and order as supreme.

He was a person who composed rich literature did innovations with the existing system of raags and musical instruments. He continued praising each and every aspect of its motherland and joined the royal armies whenever require in service of state. In fine we can say, that his personality and perception is rare towards patriotism, and that should be felt and followed by the generation of today. So that they get convinced to give their 100% to which soever field they are concerned with.

His works bought Hindus and Muslims closer to each other inspite of their distinct traits and that was the greatest service to the

country at that time. Today also the situations are repeating themselves as communalism is raising its head. The writers who work to provoke and create the sensation by their irresponsible statements should learn something from Khusrau, that their objective should be to save the secular image of India. They have to spread the love for mankind in the hearts of people irrespective of caste, colour and creed. By his personality one should get a clear image of patriot and following his footsteps one could lead nation towards mutual understanding and progress.

Any work if done with a mindset of service to the nation that create miracles and wonders. Scientific, cultural, linguistic, materialistic and social prosperity is to be naturally covered then. This way we can say that life of Khusrau could be inspirational for the present era. His concept of universal religion and humanitarian approach, knowledge and description of nation make him a sublime one. We can conclude with foll. lines,

“Narcissus keeps on shedding tears for

thousands of years at its sightedness,

A seeing one is hard to find in the garden but rarely¹.

¹ A Great Indian Patriot, *ibid*, p-32.

A Harbinger of Hitrogenous cultures and perceptions :

The unity of Hindu-Muslim was a burning question of Khusrau's age. Muslims who migrated to Indian soil with rulers, accepted Hindustan as their fate and settled here. With time they started mixing up with the natives of Indian states and a sort of understanding started developing among them. In all this, the greatest effort was made by Sufi saints who opened the doors of their Khanqahs to all irrespective of any discrimination. The liberal concept of Sufis affected the life of Khusrau the most, as he was most favourite of his Guru Nizamudding Auliya (famous Sufi of the times). The Sufic impact over him and his upbringing was responsible for his liberal outlook. He brought two composite cultures together and developed new innovation in language and music. He was the founder of Indo-Persian 'ghazals' and chief architect of the whole Indo-Persian tradition which held sway over the subcontinent during last seven centuries. Even today it holds the promise of a happier and better integrated India for its inhabitants¹.

His amalgamation of various languages and composite cultures was the demand of age as two different communities started mixing with each other. Born of an Indian mother and a Turkish father, Khusrau

¹ Prof. Wasim Kirmani, Amir Khusrau—The founder of Indo Persian tradition in Ghazal, Hazarat Amir Khusrau Academy Publications, New Delhi, p-21.

combined in his person the best of both the cultures. He made his first effort by admixing the two languages spoken by separate communities in his ghazals and bring them closer by promoting linguistic and cultural relations. Then he praised the customs and traditions of Hindu culture as 'Sati' and giving pain to the body in devotion to God. He remarked, "See! how pious it is".

His intermingling of Indian, Persian and Iranian raags and instruments helped in the cultural prosperity as well as mutual understanding and tolerance of the masses. Today his approach is much required for the unison of India. The literary figures, musicians, Saints and Sufis could be inspired and could adopt the measures as him, to, add to the communal harmony to avoid any adverse circumstances. Equal weightage praise and appreciation should be practised if the matter is concerned with religion as that will inculcate the feeling of brotherhood among the people. This thought remained the main theme of Khusrau's style and work. The speciality which could be traced out is that he served the courts known for treachery and felony yet, he propounded the theory of love, compassion and tolerance. To work and produce results even in adverse circumstances was trait of him and that should be followed by the present age people. They should learn to make a

balance¹ between professional life and personal sentiments and that there should be some motive in favour of society at the base of every task.

The present era is an era of mind and intellect. The people surpassed the emotions and personal objectives to be fulfilled by the material grounds. All the relations including the parents and husband-wife loosing their worth day by day, to retain all of them, Khusrau's genius indirectly lay out a way to overcome the stress and pressure faced by masses today.

His relevance in the contemporary life and society can be best summed up by suggesting that every decade life and the world is changing. The creative genius of the 13th century i.e. Amir Khusrau wrote, composed lyrics with compassion and sensitivities. He included in his prose, poems and music the human values and feelings hence, they are absolutely freshening and absolutely relevant in this era of Information Technology today. However, to understand Khusrau one needs realization. If a person is capable of realising the change of seasons, the first rains of the rainy season then he/she will definitely enjoy the literature and music left over by Khusrau.

An interview with Mr. Ghulam Nabi Khayal, editor, Voice of Kashmir, English Daily published from Jammu and Kashmir.

Khusrau totally lived a life of regulations and self limitations either provided for by his Guru, sufism within the parameters of Islam, or by the court. Even in the area of music although he introduced fusion but that was within the rules (Bandish) of the classical music.

It is true that while Khusrau could lay his own priority and selection of rule book, but never deviated from the regulations. If he was not a orthodox 'Sunni' he adhered to Sufi principles in totality, as a strong devotee of God and Guru, a via media for the same. He could never be a rebel of society.

It is therefore in the consumerism and permissivism of today where religious regulations, social regulation and all related rule books are flouted, It is difficult to understand Khusrau. It is true that modernization and information era is sure to continue today, we cannot go back, but in transformation and transition some regulations are to be evolved.

Living without any regulation or rule book is a generalised phenomena and therefore it would be difficult to understand Khusrau. Contrary to it Khusrau lived and created strictly within the regulations of Sufism, within the parameters of Islam, he composed music within the limits of Bandish. We can only understand him if one can inculcate discipline and has cherished norms and rule in one's life. Lawless permissivism has nothing to do with Khusrau.

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as his father was a busy army person and passed away when he was just of 8 yrs. He remembered him for his virtues which evidently made an indelible mark on his memory for he has spoken of him in terms of more than purely filial affection and admiration. There seems to be two reasons behind the feeling of Khusrau towards his father one that he himself was an illiterate person but arranged best possible education for his son, secondly at the very initial stage of development he offered him to a Sufi of whom he became favourite and most blessed one.

His maternal grand father and mother both have to be equally credited for helping and moulding him towards prosperity and vision of each and every field. 'Daulat Naz' his mother bestowed on him all love and care, and Khusrau at her death composed heart felt – verse, still remembered by People.

This shows that learning was in the instinct of Khusrau and he in spite of many supports could be called as 'self made' man. He was an eyewitness to the political fluctuations of the time which started from the demise of slave dynasty to the rising of Tughlaqs. His reign was marked with the hatred and ambitions inside families which resulted in the down fall of empires as the relations like father son-brother, uncle etc. lost their warmth and remained just to gain the seat of power. But the

learning of Khusrau helped him to remain indifferent towards internal politics of court.

Malik Mohammad the nephew of Balban was Khusrau's first patron, in his service he spend two peaceful years and wrote various praise works for him. From there he was called by Balban's younger son Bughra Khan to Lakhnauti and after the conquest of Bengal by Balban, Delhi witness a great festivity. At that time Khusrau showed his poetic talent and impressed another nephew of Balban Sultan Muhammad by his versatility who took him to Multan and made him his courtier. There he stayed for 5 yrs but then in 1284 Sultan died in a battle with Mughals and Khusrau was imprisoned at Balkh. Some how he managed to escape and composed a touching elegy over the death of Sultan. It is said that the recitation of the elegy by Khusrau touched Balban.

Khusrau then joined the court of Mir Jamdar 'Governor of Awadh', and composed 'Aspnama'. After two years he came to the court of Kaikubad and remained at the royal court of Delhi till his last breath. He composed 'Qiran-us-Saadain' during this time. This masnavi deals in the relationship of father-son (Bugra Khan-Kaikubad). It throws light on the life style of sultans, their relations, their courts and its meetings, the entertainments for nobles, over the huge and vast constructions of Delhi and the boats and ships which travel across Saryu

river. For this work he was given the title 'Mulkushaara' (National-Poet).

After Kaikubad the seat of power was transferred to Jalaluddin Khilji. It was said about him that he had 'saint' like qualities. These were the most productive years of Khusrau's life. To give a detailed account of Jalaluddin's victories he composed masnavi 'Miftah-ul-Futuh'. In this he made the description of the festive arrangements made for the reception of king in Delhi on his victorious return from campaigns. The poem opens with praise of God and the prophet and a long panegyric on Jalaluddin Firoz Khilji. He portrays his mental state also while being a ground to earth person.

In 1296 when Allauddin Khilji killed his uncle and captured the crown then Khusrau choose again to become a part of Alauddin court. During his reign his versatile caliber is established as he composed many new literary works as well as organised musical compositions on the behalf of Sultan. For his services Alauddin granted him the title "Khusrau-i-Shaaraan". He penned down the most famous 'Panj Ganj' during this time which comprise of 5 works. Namely Matla-ul-anwar, Shirin Khusrau, Majnun-Laila, Aaine-Sikandari and Hasht Bihisth.

First of it Matla-ul-anwar opens with the Praise of God followed by three panegyrics on Nizamuddin Auliya and Alauddin Khilji. A

prologue giving the motif of the poem and describing the ecstatic experiences of the poet. He talked of three things in it i.e. the Law, the path and the Truth. He describes the superiority of man over all other creations owing to the strength of mind.

The vast coverage of subjects by Khusrau established his versatile grip by mind and matter balance which led to creative spiritualism. It gives a true picture of his perception and dedication towards society.

Shirin-Khusrau the second part of Panj Ganj is dedicated to Alauddin. It opened with Praise of Auliya and basically revolves around the mysteries of life and universe. It shows the importance of love and how one could become impractical and revengeful in love. Majnun-o-Leyla was also a romantic love story in which he depicted the fickle traditions of world which debar true lovers their union. In a very simple language he intended to elevate the people who remain against the emotions.

The reign of Alauddin was not only fruitful for Khusrau but also for history in social, Political as well as in economic terms. His famous work Tarikh-i-Alai is an example to it which includes Alauddin's expedition to Deogiri when he was governor of Kara and Manakpore. Than his march towards Delhi, accession, maintenance of peace and

prosperity in the kingdom. Construction of Jami Masjid, Alai Minar. etc. were drawn by Khusrau beautifully.

Full time engagement of Khusrau to the court and even then actual description of minor to the major happenings could only be attributed to his establishment and self realisation.

Another love masnavi which was a product of Alauddin's time was Deval-Rani Khizr Khan. Within the love story Khusrau praised the flowers, clothes and beauties higher than in Rome and Russia and calls India a 'Heaven' on earth. This work is attributed by Khusrau to his guru Auliya.

When Alauddin was succeeded by Qutub-uddin Mubarak Shah Khilji his most authentic work came into existence which gives him the place of a real lover of his motherland and the mankind thereof. This work was 'Nuh Sipihr' written at the demand of Sultan and for this work he got gold equal to the weight of an elephant.

Upto this time his Sufic thoughts gained a distinctive maturity which is visible in Nuh Sipihr (the story of Nine Skies). It includes the message from way wanderer to the sultan, his clarity of thought, far sighted vision and love for his motherland. In Nuh Sipihr his educating and preaching style gives a glimpse of his Sufic spiritualism. Here love has also been adorned with piousness.

He tried to cut short the racial and religious prejudices emerging as a natural feature, after the mingling of different religious groups. These groups represent the two opposite religions and much for culture and civilization. Khusrau trace out the equality among them on humanitarian ground and emphasised the tolerance and compassion for all.

This liberalism of Khusrau was imparted to him by the atmosphere of his house as well as the discipleship of Auliya. One example to prove this is : "Once Auliya with his disciples sitting at the terrace of his Khankah, they saw at a distance some hindus taking bath and performing some religious rituals/actions. One of the disciple asked Auliya is this a prayer?. To his question the Sufi replied there are many ways to reach to God".

These lines of Auliya were followed by Khusrau throughout his life. He praised the devotion of idolators and the sacrifice of wife in sati and came closer to the Hindu mob.

His presentation of the folk songs provides with a full information about the social customs and conditions of his time. The peasant and the social customs interested him as much as the soldier and the art of war. During his travels in India to all the directions, aided by his natural curiosity and interest developed his facination for the country

with its diversities of religion and race, language, custom and way of life.

He observed that beneath the surface of the conflicts of ambition and power, people of different origins lived under the law of a common sky and a common earth. His works reflect more of the cultural and social background of the age. They depict the life and work of men of professions, artisans, craftsmen, traders, urban and rustic. This provides a good source for social historians as with the social activists to note the economic conditions, dressing sense, eating habits, greeting of guests, enjoyment and amusements, social gatherings and their purpose all are minutely covered in his works.

Khusrau has been greatly influenced by the people of India, by their faith, trust, mannerism, feelings, living style, behaviour, respecting and caring nature. Other than this he never debar his pen in portraying the scenes of nature and their effect on human being. As the seasons of festivity like 'spring' reminds one of celebrations and that was customary for married girls to visit their parents.

Equal weightage he gave to the political happenings of his age. He gives a detailed account of many wars fought at the time of his various patrons. The after effects of war and the huge loss of wealth and money were his subjects of description. He even mentions the pangs of

seperation of the loved ones during war and says that nothing in this world could compensate the loss of People. We can easily peep through the atrocities and calamities left over by the war. He intended, and thought that the touching description could stir the minds of rulers and they may stop the warfare.

Hence, political social and economic conditions of 13th century were a combination of different factors that was beautifully depicted by Khusrau. Alauddin separated the interfere of Ulemas to Politics. Liberal thoughts of Sufism and Bhakti movement emerged. Hindus lost their claim over power. Muslims were trying to monopolize. Conversion of religion guarantee economic prosperity. Trade and Commerce was in hands of rich people as usual. Agriculture was the main occupation. Taxation was meant for the maximum benefit of Government. Some new arts and artisans emerged to the scene. Some castes also emerged as a result of social change such as 'Kayasthas'.

The education system was carried as earlier, on religious norms. A downfall in the education of females was noticed but they were well versed in household activitie. Various languages saw renouned scholarly progress such as-Persian, Arabic, Hindawi, Rekhta (earlier form of Urdu). Madarsas and Ashrams remained the centre of learning.

Third chapter deals with contribution of Khusrau towards the development of Hindawi. Khusrau mastered the spoken language of Hindustan and composed in it remarkably. Some of the historians like Dr. Wahid Mirza and Prof. Mahmud Shirani draw out that his works in Hindi/Hindawi was of lesser importance. They claimed that in the preface of his Dewan "Ghurratul Kamal he wrote, *ujbe az najse hindi neez nazare dostan karda am*; (I wrote a few folios of Hindi poetry and presented to friends). Famous critic Safdar Aah seems to be a defender in the mention of this statement. He opines that he gifted them to his friends as he considered these compositions quite valuable. He was of opinion that many of the muslims don't want to attach the pious name of Hazrat Amir Khusrau with any of the Hindustani language. Whatever Khusrau composed in Hindawi is an answer to the rigidity of religion.

Almost all the historians of Hindi literature have listed Amir Khusrau as one of the first poets of Khariboli Hindi.²⁴ Evidences given by Jamila Ali Jafri, "Tradition of Hindi started with Masud (1050-1131) in North and moved to gujrat and reached upto Bandanawaj, Gaisudaraj (1318-1422) in South. It gets expansion from Shaikh Ahmed Khattu (1336-1445) in West upto vidyapati (1375-1418) in East," itself clarifies the coverage of time period of Khusrau and of his assessment as one of the emerging poets of Hindi. Acharya Ram Chandra Shukla praise him

among the first poets of Khariboli. His contributions to the Hindawi place him as an renaissance figure of the age.

His Hindawi works value much for him or not is a question of lesser value. They value for society years back to till date. The pure traditional marriages and rituals still prefer to sing the songs prepared by him. He considered Indian language superior to the other languages of world and feel proud to be an Indian. He often ask people to converse with him in Hindawi. He was fond of the various regional languages of Hindustan, and used the words of various regions in his compositions. In particular the usuage of Braj Bhasha was a natural phenomena as he was born near Agra a place rich in Braj. Next importance he gave to Khari boli widely spoken near Delhi.

Khusrau unlike his contemporaries gone beyond the prejudiced system of composing in Persian and Arabic. He composed a poetic dictionary for Hindawi, Persian, Arabic and Turkish words i.e. Khaliqbari. This work is a useful work for the scholars of today. In past years it was edited in Hindi also, to get an idea of the contemporary spoken languages of Khusrau's time. Upto Thirteenth century Khari boli was not used with any of the foreign language words. It existed in its pure form. Khusrau himself states that Khari boli is having least scope for the entry of words of any other language. During his times, he

experimented mixed language. Blending of Persian and Arabic words was his trait. Afterwards number of foreign language words widely accepted by Khari boli.

His riddles, keh mukarnis, nisbats, dhakosale, do sukhane etc. gives us the I.Q. level of the people of that time as well as their means of entertainment. The description of various seasons and their festivities improves the literary quality of his work. The two line verse i.e. 'Dohas' composed by him covered a wide range of emotions from pure materialism and sensuousness to the spiritualism and devotional sacrifice. His tradition was followed by Bihari whose works are credited as "Gagar mein Saagar".

Khusrau was not the only one to raise the Hindi up to greater heights but, he was unique among his contemporaries. He dared to write in a language meant for another religion people and that in an era which was basically known for the theocratic form of government. Khusrau was a part of royal court, so his contribution to the Hindi language was an indication of his broad vision and liberal perspective. His innovations make the Hindawi as strong as to stand as a seperate independent language. In later years it occupied the respectable place of "National language of India".

Hindi/Hindawi made him got through the emotions of the common masses and depicts the clear picture of the psychology of that time. His credit to the devotional songs make two cultures come closer till today. These are helpful in curbing the racial and regional disparities of the time. He worked with the vision of 700 centuries ahead which is hard to find today.

To sum up with his contributions to Hindi language we should pay thanks to him for forming the base of National language of India. Following the footsteps of Khusrau many of the muslim poets adopted the language of Hindi as their medium of expression. As a result natural development of Hindi took place and it turned out to be a language of unity and cooperation, love and tolerance. Amir Khusrau has no peer in his Hindi poetry. He stands out as a remarkable poet of the people. He is homely and rustic in language. He is lofty and spiritual in his messages. He is romantic and lover of beauty and nature in his works.

Fourth chapter suggests that the genius of Khusrau not stopped at literature and courtiership, it moved ahead in the field of music also. His spiritualism blended with his intellect resulted the innovation of new and mixed raags, styles of singing, and musical instruments. It was said for him, that during his time Delhi became the main centre of music and huge musical parties were organised there. The representatives of

various nations used to assemble out there. Amalgamation of diverse cultures took place through Music.

The emergence of Sufism and Bhakti movement gave full scope to music to travel from the royal corridors to the areas of public. The Khankas, temples ashrams and shrines were the centre place of musical parties of ecstasy and devotion to God. Several 'gharanas' of musical families came to the scene at that time. Khusrau mentioned in his *Izaz-i-Khusravi* that he organised music competition among the people of Khusrau and Hindustan. He wished to popularise Iranian melodies on the soil of India and Indian raags to other countries. He reestablished the classical raags and tunes of Indian and Iranian Music. Later on this effort was termed as "Vidyaranya Mat"/ Mailkarta-Padyati in south and "Thaath Padyati" in North. At the Mughal courts this was termed as "Khusrau kaa Ilm".

Khusrau in his different works referred to a large number of musical instruments of his age viz Chang, Tambur, kud, barbet, Rubab, Duff, etc. In *Izaz-i-Khusravi* there is an indication that he was a master of the knowledge of musical instruments also. He could set right if there was anything wrong in any musical instruments. He had made some inventions also in some particular objects of music. He was a great lover of sama music (devotional), sometimes inspire his spiritual mentor

Auliya by his sonorous songs to go deep into ecstasy (fana). He made some innovations in sama music (devotional) which transformed into Qawwali.

The creativity of Khusrau was the result of his Sufi perception. His poetry and experiments all had a symbolic touch of Sufism, in particular the Chishtia sect of Sufis to which Auliya belonged. The love to Allah could be expressed in its best form only by the means of music and dance. Besides sufis the contemporary sultans of Khusrau were also pleasure loving. Jalaluddin and Alauddin Khilji had their own history of love for music. Many musical laurets from different parts of the country visited their royal courts. Gopal Nayak was one among the singers who came from south to compete with Khusrau. His musical genius was the result of an overall atmosphere of his surroundings blended with his mind and spirit.

The flow of Braj Bhasha has also to be credited for musical songs and ghazals composed by Khusrau. Almost all the languages of India had poetic sense in them and whatever is composed in them, in the form of verse could be sung very finely with melodies. Various qawwalis, songs, ghazals, verses, dohas etc. of Khusrau could be sung with his instrumental inventions as well. Khayal and tarana the musical styles invented by him still leave the impact over the mind and hearts of people.

The intellect of Khusrau is observed in the invention of Sitar, Tabla and Dholak. In the music world of today also we observe many inventions on day today basis but they are at times without any norms and regulations. The admirable thing about Khusrau's innovations that all his works moves naturally on the set norms. If he is liberal at a point in a tune then also within the limits of 'Sur' and 'taal'. That is the reason that most of the classical concert of today are not possible without the inventions of Khusrau. Intellectually he was much advanced centuries ago and gave enduring gift to Indian Music.

Qawwalis started by Khusrau have now gained international status. Today internationally known qawwals are—Nusrat Fateh Ali Khan of Pakistan, who was picked up by the Real world label and Other well known Qawwals are Abida Parveen, Aziz Mian Qawwal, Badar Ali Khan, Rahat Nusrat Fateh Ali Khan, Sabri Brothers etc. These by and large taken up the themes composed by Khusrau.

The name of Khusrau if deleted from the music world many of the work loose their authenticity as they are standing on the strong pillars of Khusrau's musical genius. Without the name of Pt. Ravi Shankar and ustad Zakir Husain the musical world will appear some where lacking. They are the renowned exponents of Sitar and Tabla once created by Khusrau.

Music is the food for soul and a relieving factor in tensions of today's world. An object of entertainment and amusement inspire one towards spiritual ecstasy. Khusrau's combinations of raags of various regions, his melodious poetic skills and musical instruments are doing same. It provide pleasure to all the sections of society.

Pakaj Malik for the first time introduced songs by remixing Indian and Western Music in films. They were popular numbers sung by Late K.L. Sehgal and himself. Today A.R. Rehman and Vishal Bharadwaj like music directors are using it. However 700 years ago a visionary and a music genius Khusrau, has so successfully experimented the fusion (remixing) of Indian, Persian sounds and tunes that in the coming centuries they became Indianised version such was the spectrum of the music wizard.

Admiring India by Khusrau is the subject matter of the next chapter. He claims that Patriotism could be dealt innumerable ways having one motive behind i.e. the welfare of people by and large. Khusrau was a person of religious mind set his own limitations for himself. He said that according to Prophet, love for own land is an integral part of faith. Another reason that he gave about India's superiority is its beauty of nature. In the limelight of both the statements his patriotism could easily be judged.

His overwhelming sense of patriotism begins with the expression of great love which he had for Delhi. To him Delhi was like heaven, according to him its huge structures raised their heads to the sky and overshadow the sun also. To him the sprigs of this paradise are refreshing and different to any other place. The river flowing through it is not the stream of water but was like milk and sugar. To him the gardens of the city, green fields, flora and fauna consisting various flowers, plants, vegetations, animals, birds and even reptiles all are unique. The beauties of Delhi with various ornamentation mesmerised Khusrau. The people of Delhi are much lively and know how to overcome any problem they may arise.

As Khusrau used to travel many places, his poetic genius and patriotism mingled with each other to provide a beautiful description of that area as about our he said that it is having beautiful trees, orchards and gardens. Grapes, lemons, pomegranates, oranges, bananas, mangoes and other refreshing fruits grew in abundance. Maulsri, champa and kewra (all plants of perfume) bloomed to the great delight of people. Sandal, aloewood, musk, campher and cloves were seen in plenty. Hospitality, courtesy, manners and generosity of the citizens of Awadh were also worthy of admiration but Khusrau claims lack of liveliness in the social life.

He gave weightage to the existing and ancient languages of India. In particular he was impressed by the accuracy of Sanskrit which is having a difficult grammar and was confined to Brahmins only. In Nuh Sipahr he writes that all the prominent and important work of each and every field got Sanskrit as a medium. Khusrau considered Sanskrit a language of scholars and intellectuals. He equally praised regional languages such as Sindhi, Lahori, Kashmiri, Gujri, Samundari, Mabri, Gauri, Bengali and Awadhi.

His compositions in the language of Hindawi/Hindi (of masses) proves his love even for the commoners of his land. He himself claimed at many places that he used to love speaking, answering and listening to the language of Hindi as it is the language of his motherland. His famous poetic dictionary Khaliqbari and works of mixed style i.e. the combination of Hindi and Persian is a great gift to the nation.

Then he praised various arts and knowledges of India like magical charms, music, dance, paintings, logic, astrology, metaphysics, mathematics, astronomy, medical advancement etc etc. He praises India for the visitors coming here to seek knowledge of various fields and that none of the Indian has reasons to go to any foreign land for learning (unlike today).

He observed that the musicians from various countries spend years and decades to learn the music of India and even then they are not able to put raags, tunes and style correctly. Its music not only touched the soul of human beings, Khusrau claims that it shows impact over the animals and birds as well. In a lighter mood he claims about the superiority of Indian music as an interesting point that Khusrau, the musician singer belongs to it therefore it is so mature.

He was one among the prominent muslims who praised and appreciated India considering it as his land of birth. He seriously thought of cultural amity of muslims and hindus. Khusrau virtually by transgresses all the limits of fanaticism when he praised even the inhuman ritual of Sati. He appreciates the daring act of a Brahmin who moves to the temple by chest and gave the logic that 'I surrendered myself to God, my heart is the only means by which I could reach him now'. The devotion and love left him astonished and he exclaimed, 'See how pious it is'. Today no one of a different religion could support such an act of another faith on the grounds extended by Khusrau.

Khusrau not only appreciated the nature and society of his times but even advises the royal powers as well as the commoners a proper code of conduct. In his work Nuh Sipahr he dedicated a full section improving an advisory note to Sultan, his ministers, nobles, amirs,

soldiers to follow conventions and rules. In the note he also suggests that it is the duty of darbar to look after the welfare of its people.

In a nutshell it could be said that Khusrau was fascinated by the musical charms and natural beauty of Hindustan but he was equally concerned about the welfare of its people, barring the time he was assigned a military campaign rest of his time he automatically and intentionally gave to his creativity and, the people of India. His coordination between warfare tactics and creativity for literature and music is a matter of study by itself.

The sixth chapter digs at the relevance of Khusrau in today's context. It could be said that the world of today is standing at the verge of contradictions. On one hand it is forging ahead towards liberalization and democracy and at other hand fanaticism and regionalism is increasing. The ruthless Scientific developments on one hand and on the other is moving to global on cultural development. Materialistic prosperity is increasing, while emotional stress is also growing. In short we are living in contradictions. The versatile sublimity of Khusrau could impart some solace and comfort, if properly circulated in this era of ironies.

The spiritual ideology of Khusrau could satisfy the people at mental level also, it could help them coordinate contradictions of life.

His own life gives a glimpse to maintain balance between the personal and profession areas. He indirectly advised to remain in limits in each and different areas of life. Khusrau finds nothing wrong in luxuries and comforts but then one should follow some discipline at each level.

He suggest strong faith in God (Allah), which may help to get material as well as spiritual progress. One could forestand adversity only by his mercy. He insists that a sense of spiritualism can exonerate one form prejudice bigotry, trechery, felony, fanaticism etc. It increases the positivity in mind and the person becomes more tolerant and liberal. Instead of hatred, mind is relaxed with the emotions of love and compassion. Khusrau indicated that there is no harm in desires but should have strong shockers to withstand sufferings. He successfully let Sufism act as an healing ointment for himself and suggested through writing for others to follow.

Tensions, fear, depression etc. are some of the prominent features of the world today and to combat all these negative thoughts at the personal level one should move for the realisation of spirit. The concept is to devote oneself fully to the supreme being, the God. This helping hand of spiritualism is the requirement of the people working day and night to improve their social status. Psychological healing that Sufism can provide is match less. Sufi thoughts condemn cruelty, egoism and

trivial self interest and determine that the predestination of man is love for people and help to those who are ailing and suffering. Khusrau provides with an advisory preaching, "Share with those who really need".

Violence is emerging as a natural phenomena of today's scenario. Regional and racial disparities, economic monopoly, pressure groups, overpopulation and unemployment, more demand and less resources are among the several factors giving rise to the hatred and harming other. The works of Khusrau by and large have a direct or indirect praise for India and patriotism naturally emerges out of them as against the onslaught of globalization and capitalism.

In this era of violence and hatred the character of Khusrau and his works would act as cool and soothing breeze. Although he was not a preacher in the direct terms but being one of the most favourite disciple of a Sufi, Aulia he inculcated a fine personality who delivered Positive thoughts. He firmly followed the basic concept of Sufi i.e., "to live and let live in peace". Khusrau's works if properly circulated a considerable decline will be noticed in human negativity.

The invention of various raags, taals, styles of singing by Khusrau made him relevant in Indian Cinema. He was 'much ahead' of his times and 750 years ago he gave us the concept of 'Remixing' when he

amalgamated, Indian Raags with Persian tunes and created new melodies. He composed songs in two languages a single work of poetry/song. Same practice is done by our composers and lyricists today in name of 'Fusion'.

In the present era which is known for communalism, musical concerts organised in his memory acts as a bridge of tolerance and love among the countries, here we can quote the exmple of India and Pakistan. The most famous singer of Pakistan late. Shri Nusrat Fateh Ali Khan gave his melodious voice to many of Khusrau's work and provides the base to thirsty wanderers, to rejoice and meditate on the fundamental mystery of life.

The cultural era of Khusrau was one of Persian. To make Hindawi equally respected and admired he mixed it with Persian in his Ghazals as, "Je haale miskin, bakul tugaful, durai naina banaya batiyan.....". He used the Hindi words in his (riddles) Paheli, Kah Mukarnis, Do sukhne etc. and contributed to the language a classical richness by writing Khalikbari (a dictionary of Hindawi, Persian, Arabic and Turkey): The major contribution of Khusrau as a pioneer poet of Hindi is that he was first amongst the early Hindi writers. He also had given us a lot of socio historical evidences and socio classification of his times. From nature to the courts, from sensuousness to the Sufic

thoughts everything is there in his poetry. He therefore shall continue to illuminate as a shining Star for new and upcoming writers.

His patriotism is relevant today as an eye opener to the people who just think for their own selves only and did not hesitate in being unfaithful towards their birth place. It is a lesson to the present 'Jet set' people who think 'love of nation' as an outdated emotion and to those who think religion above nation. He quoted a reason to love one's soil, "Prophet Mohammed says love for nation is a symbol of one's honesty and loyalty". Khusrau opines that any work, if done with a mindset of service to the society that would create miracles and wonders, scientific, cultural, linguistic, materialistic and social prosperity would be looked after by God.

His relevance in the contemporary life and society can be best summed up by suggesting that while every decade life and the world is changing, but the creative genius of the 13th century i.e. Amir Khusrau wrote, composed, lyrics compassion and sensitivities, he included in his prose, poems and music, they are absolutely freshing and absolutely relevant in this era of Information Technology also. However, to understand Khusrau one needs realization. If a person is capable of realising the change of seasons and weather the first rains of the rainy

season then he/she will definitely enjoy the literature and music left over by Khusrau.

The inference could be drawn out of the personality of Khusrau that he was a person of discipline. He lived a life of limitations and regulations either in name of Guru, Islam, Sufism or the court. He had gone for major innovations in music but there also he followed the rules (Bandish) of classical format.

He was a person who laid down his own rule book but even then never deviated from the path of regulations. He adhored to Sufi principles in totality within the parameters of Islam. He can never be termed as social rebel.

In an era of consumerism and permisivism today it is difficult to understand Khusrau as all the rule books are flouted. To live without restrictions is the general trend of society hence it would be difficult to understand Khusrau in that backdrop. Lawless permisivism has nothing to do with him. To understand him, first some norms and rules have to be creared for personal and social life. Then only his message can work, heal the wounds created by fast track life of our society.

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